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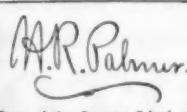
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35, 37, 38, 40, 41, 42.
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Rossini—Auber.

Do not unharness them—these old Arcadians. They were made to go together. Perhaps they will die on the same day. They are the spoiled old men of fortune, glory, and their epoch. An epoch that puts musicians above all other artists, even dancers. An epoch which has musical tympanists because it has a windy brain.

The one is of Italy in her nonchalance; the other of France in her vivacity. The one will die of indigestion from macaroni; the other from taking hold of a chorus girl's chin after the fashion of a bailiff in one of his comic operas.

Amiable old men who are passing away with prodigious dignity, and in the decline of the sun throw out shafts of light from around their tourets!

Of these two—we must admit it—the one that compromises himself the most is always M. Auber—the Frenchman. These devils of Frenchmen are always the same, even to the last day of their life). Rossini, who poses in his lodgings in the Boulevard Italien as Voltaire at Ferney; Rossini, to whose rooms the faithful in sixteenths and thirty-seconds come in file, as the Turks to Mecca, does not show himself at the Bal Mabille in that state of sentiment, where M. Auber is found as though he were M. Arsène Houssaye competing with his son.

Yes, it is hard for a Frenchman to receive lessons in dignity from an Italian. But it would be necessary to understand that language. It would be necessary to have attached to the head other ears than those of a young regimental fifer who has been drinking; to be something else than a Cherubino of eighty years who wishes always "to sing his romance to Madame."

It would be necessary in short to be a man—instead of being only a musician.

There are hair dressers who, without gaining money by repairing his wig—intellectual hair dressers—glorify M. Auber for his eternal youth. They find it a sublime thing to be an Eleveiou at his age, capable, with a little cotton-wool and other articles of make-up, to take the part of a sub-lieutenant of Hussars in one of his operas. Well, we do not consider this true beauty, nor the grandeur of old age! When you speak of the force of old oaks—that is another thing. Or tell me of the preservation of the cedar! Or tell me of the old age of the impassive Goethe, who did not affect the graces nor the young pop, but was an Olympian old man. I have met M. Auber in a sack coat, with a camellia in his button-hole—this vulgar notion of a camellia—driving a wretched yellow carriage—which reminded me of "Le Cabriolet jaune"—piece of his youth, I believe—and all this seemed to me sadly ugly. Juvenal laughed, with his laugh of the branding iron, at old magistrates who danced and entertained young Romans.

Behold, M. Auber is now a senator; he will perhaps have the mental spirit that becomes his age, and perhaps he will know how to grow old.

He has made his "Premier Jour de Bonheur." He will then have made his first day of dignity, and that will not be an opéra-comique.

Rossini is not a senator. Glory to Rossini for this alone. He does not rejuvenate himself; he knows how to be old squarely and above board, in spite of his false front of the Institut. Look at the mouth he has in his last photographs and tell me what it is like. You do not answer! But he is not a senator as M. Auber. Rossini and Auber, that is to say Ninon and Ninette, and Ninette has been more fortunate than Ninon. Ah, the good fortunes are always only for the Ninettes.

In the nonsensical pretension of this people, formerly artistic, and which wishes now only to be politic and bore-some, Rossini was undoubtedly too much of an artist to be made with any decency a senator of Florence. While the rigaudons of M. Auber led him to this height, Rossini, while waiting a title which perhaps will not come, con-

tinues to play au lazzarone with glory and genius, snoring at the feet of the greatest successes. For my part I have always been suspicious of the lazzaronism of Rossini—it is elaborated lazzaronism, like his inspiration.

Rossini has too much of the insincerely good natured man to be still a lazzarone—dying of hunger, lazy, ragged, who would make trousers out of the sky-blue. There is more of the canon in Rossini—the plump and voluptuous canon, cared for and watched over and coddled, as Argan, by a housekeeper who is his wife; she treats him, the swan of Pesaro, as the geese of Strasbourg, from which they make foie gras. This housekeeper, whom he has decorated with his name, once posed—everybody has known it and peddled the news for a century—for the terrible Judith in a yellow gown, armed with bent sabre, who in the picture of Vernet is about to cut off the head of Holofernes. Alas! She is not so beautiful to-day, but let us be thankful to her. She has cut nothing from Rossini with her great sabre except possibly the Parmesan cheese which he puts into his macaroni. Nevertheless, she has always remained terrible. It was she who heard one day, for her chamber door was open, the piano in the parlor piling under stupid hands. She rushed in, furious, and cried: "Who is the dirty pig that plays like that?"

It was the King of Portugal!

This will teach real kings who have not the understanding of their rank to go for the purpose of making subjects, flattering subjects, to the house of an old musician, should he have talent! They will no longer meet the sabre that cut off the head of Holofernes, but they will find there the sharp tongue of slayers of chickens.



Truly a malicious article. Observe the thrust in the apparently innocent remark about "Le Cabriolet jaune"—"a piece, I believe, of his youth." This "opéra-bouffon," music by Tarchi, was brought out at the Opéra Comique in 1798.

This article of D'Aureville was published August 29, 1868. Rossini died in November of that year. The young Auber did not die until 1871.



I am sure that Mr. Lang, if he should accept the honorable position that I have suggested, would be, indeed, a ruler in Israel, heeded, respected, yea, venerated. He is not a frivolous person in his profession or in his daily walk, and no D'Aureville would write disagreeable articles about him to the newspapers. I like to think of him in summer, seated or walking in the Public Garden, giving out golden words of wisdom. This Garden is to be enriched in many ways. The superintendent is now trying to secure a dodo or two, a pair of bulbuls, a laughing hyena (one was sold at Antwerp lately for \$22), and a Fang Jani, or self-burning tree, which has the habit of exploding with a loud report and bursting into flames. This tree has been ordered with special reference to the Fourth of July. But there should be open door evidences of the intellectual and artistic forces that make this city the envy of New York and Chicago, and the sight of instructors in the act of instructing would impress deeply visitors from New Zealand, Putney and Metuchen.



The "Pop" concerts are steadily given at Symphony Hall. Steadily is the word. I went to the first one. The scene reminded me of an undertakers' convention. Some smoked, but there was still the odor of embalming fluid. I asked, "Why this depression?" And a man in a new dress suit answered: "Because they have"—and here his voice choked with emotion—"because they have raised the prices to 50 and 75 cents." I looked about me, and the men and women were all Gaels and the gloom had come upon them. But I had been reading Fiona Macleod's stories of sin eaters, ninth waves, men that became infatuated with female seals—is this the reason why certain women are eager for sealskin sacks?—and cursed God, and perhaps I saw not the things as they were. It is true that the Bostonian does not enjoy himself easily. He is at once diffident and self-conscious. Whether the audience be in Symphony Hall, Chickering Hall or at a private musical party, it does not settle down to attention until it has found out whether Mrs. John L. Gardiner is present. If she should come in late, Sarasate himself might fiddle in vain. After she has taken her seat and distributed bows to those nervously awaiting the royal favor, the others again look toward the stage, and say: "It is good for us to be here." A woman, therefore, like Mrs. Gardiner does much for music; she encourages many to go who otherwise would prefer the Rogers Brothers or the sight of Mr. Gillette allowing the situations to come to him, watching the rest of the company work till they sweat, and then dawdling forward with a cigarette at the psychological moment and taking all the applause.

I was struck the other night by a stage direction in a blood curdling tragedy. "The Wonder of Women, or the Tragedy of Sophonisba," acted at London about 1600. Syphax, King of Lydia, and a terrible fellow, invokes the



BOSTON, May 19, 1901.

ASKED you, Mr. Editor, some time ago what is there left for an old trumpet player or composer or pianist or singer to do after lip, invention, fingers and nerves or voice are merely reminiscences?

Now here is Mr. Lang, who has resigned, they say, his position as conductor of the Apollo Club—glorious Apollo, who presides over verse makers and the Muses. This club is composed of select young and old gentlemen, who sing battle songs most delicately, love songs most decorously, drinking songs most temperately. Now if Mr. Lang should also resign his position as conductor of the Cecilia, the club that sings so well when it is conducted by another, he still would have some years of activity before him, for, according to the books, he is only sixty-three, the age when a German tenor is just about getting ripe. Mr. Lang could still give singing lessons, and coach pupils, with a view to possible engagements with the Cecilia and the Apollo and sundry Unitarian churches.

The books tell us the names of the immortals who welcomed Mr. Lang as a piano pupil; but they say nothing about his vocal teachers. My impression is that he studied with Porpora; or was the teacher Pierfranco Tosi?

In every good sized town like Boston there should be an elderly and esteemed musician, far from the actual shock, strife and carnage of the musical life, who in receipt of a yearly salary from the city should be the guide, philosopher, friend to musicians and lovers of music. Composers then might visit him to play their symphonies and ask advice. Singers might consult him about the only method. Pianists might discuss digital free will and the pupils of Leschetizky. Most worthy Bostonians who now take with them orchestral scores to Symphony concerts might learn how to handle them properly and what to do when the first violins are suddenly silent. Boston matrons could gain his assistance in a petition to Mr. Gericke to allow no music written since 1850 on the Symphony programs. A poor subscriber to the Symphony concerts, perplexed by the music of the Neo-Russian School, might find support in her prejudice or enlightenment, and incidentally the proper pronunciation of Rimsky-Korsakoff. There are a hundred ways in which such a man might be useful to the public and ornamental to the city.

There was once in Paris such a regulator of taste and opinion. He was an Italian named Rossini, a tuneful fellow, who wrote the greatest of comic operas, worked incredibly for a few years, achieved a tour de force with his "Tell"—which was to him what "The Cloister and the Hearth" was to Charles Reade or "A Tale of Two Cities" was to Dickens—and then was gloriously and again incredibly idle for nearly forty years. His house was thronged with visitors who sought advice or paid the tribute of admiration. Men went pilgrimages to see him. It is true he did not escape calumny. Berlioz was one of the greatest that shot barbed arrows at him. He called him a hippopotamus, an old ape, &c. But one of the bitterest attacks was written by Barbey d'Aurevilly. I have never seen it in English.

aid of Erictho to overcome the virtue of the heroine. The description of her is hideously grand. "Infernal music plays softly while Erictho enters." And again there is a direction, "Infernal music, softly." Furthermore there is this specification, "A treble viol, a base lute, &c." Why were infernal scenes associated with soft music? A modern composer to depict Erictho in music would demand the orchestra of Richard Strauss.

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With Tschaikowsky the drum is the most tragic of instruments. The persistent drum beat in the trio of the second movement of the Pathetic Symphony is more poignant in despair not untouched with irony than the mighty orchestral lamentation of the finale. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gaiety is labored, forced, constrained, in an unnatural rhythm. And then that drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. I know of no composer who has used drums with such simple but sinister effect—note the use of the big drum in his "Manfred" Symphony.

For this some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But even in that venerable and mysterious land the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: With short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, Come to the ordeal, Come, Come, Come'."

Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock, and the regular knocking of two boughs against one another in a wood, are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." No wonder he puts this phrase in italics. And did he write more that day?

Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments.

Now Tschaikowsky's drum has "the innuendo of design;" I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you understand what my drum says?"

The monotony which characterizes the works of certain Russian composers is neither dullness nor affectation. There is a line in Walt Whitman's "The City Dead House" that expresses the mood sustained by the monotony: "Nor stillness so cold, nor running water from faucet, nor odors morbid." But the monotony of the Russians does not bear translation; and the monotony of too many composers is spontaneous though not deliberate; it is the monotony of an industrious, persevering dealer in commonplaces; the kind of man whose ambition is to own the one hundred books recommended by Sir John Lubbock.

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For "Kunesse," a musical poem by Georges Hüe, of whom I spoke last week, read "Jeunesse."

I wrote last week: "It is my impression that Farnie founded the libretto of 'Nell Gwynne' on a play 'Rochester,' by Moncrieff." Since I wrote this I have compared the plot of Planquette's operetta with the said play. Mr. Farnie lifted boldly, with both hands, without the slightest acknowledgment. W. T. Moncrieff wrote many plays; "Giovanni in London"—I think the graceful and graceless Madame Vestris appeared in this—"Tom and Jerry," "Cataract of the Ganges," "Spectre Bridegroom," "Shipwreck of the Medusa," &c., and he died as a brother of the Charterhouse, as did Madison Morton, the adapter of "Box and Cox." Moncrieff wrote 170 pieces for the stage; he was a dramatic critic; he published, with Oxberry, "Boxiana." "The Cataract of the Ganges" (1823) made a sensation, "because real water was introduced on the stage for the first time." I doubt this last statement.

His "Rochester; or King Charles the Second's Merry Days" was first performed at the Olympic Theatre November 16, 1818. It was described as "a new comic historical burletta," and Moncrieff put on the playbill: "The piece is founded on an historical fact related by St. Evremond to the Duchess of Mazarine." Elliston—Charles Lamb's own Robert William Elliston—played the part of Rochester. Mrs. Edwin was the Countess of Lovelagh. "The overture and music (exclusive of two songs) composed by Mr. Reeve."

The story is of Rochester and Buckingham banished from the court. They go into the country and become the landlord and the waiter of an inn. They wish to carry off Miss Silvia Golden from Mouldy Hall, the home of her guardian, Starvemouse, a miser. There is a foolish old mayor, one Muddle, full of importance, malapropisms. There is a "vocal stroller," one Dunstable in love with Silvia and beloved by her. The Countess and her friend, Lady Gay, go to the inn in disguise, assume other disguises—they appear as servants and gypsies—and thwart the hellish designs of the two lordly rakes. In short, Farnie took Rochester, kept Amen Squeak, a parish clerk, changed the Duchess to Nell Gwynne, Starvemouse to Weazole, Dunstable to Falcon, Silvia to Jessamine, and Mouldy Hall to Rat Hall.

Here is an example of Moncrieff's style. Rochester enters and says to Buckingham: "Beauty our only search, and love our sole enjoyment—we lead the life of gods.

Let the splenetic Charles sigh o'er his gallery of painted beauties—we woo pure nature to our bosoms, and are blest."

The copy of "Rochester" that is now before me contains prefatory "Remarks." This preface is a corker; there is no other word for it. Listen to this burst: "To follow the example of Heraclitus, and weep, might exalt us to philanthropists; to make the frailties and impertinences of mankind a theme of derision would brand us as heartless buffoons. Though we incline to the example of Democritus—for life is not long enough seriously to confute the thousand absurdities that demand hourly confutation—let us not incur the reproach of having no regard for our fellow-men, or pity for their errors." The same ingenious writer assures us that "this comedy, or farce, is one unsophisticated broad grin." The music by "Mr. Reeve" could not have been composed for this particular play by William Reeve, for he died in 1815.

This "Rochester" is hard reading; and yet how will the books of the comic operas and musical comedies that are now in fashion read in 1984? Moncrieff as a playwright seems impossible to us now, and when we read his plays we are inclined to believe with William Law that theatrical entertainments are corrupt and unedifying communication.

Arno Hilf.

LEIPSIC, May 4, 1901.

THIS really great violinist has again been winning laurels during the season just ended, and it seems surprising that, as Hilf is in the very zenith of his powers, he has as yet not made a tour of the United States. At Hanover and Hamburg his success has been of the character which Kreisler recently enjoyed in Boston, and a glance at Hilf's biography, which appeared in THE MUSICAL COURIER, will give some idea of his artistic standing. The Hanover Courier places him at the head of all the violinists of the strictly German school, and particularly extols his performances of Beethoven, Bach, Brahms, Tschaikowsky and Paganini. The critical and discerning pen of Otto Floersheim granted Hilf's conception of Bach's Chaconne as equal to that of Joachim, but more virile and individually marked than that of the latter. Hilf lives in Leipsic, where he finds time to impart his knowledge to others, and his two most promising pupils are the American boys Carl Klein and Thaddeus Rich—they will both be heard from. K.

Rebecca Mackenzie.

MISS MACKENZIE, the Scottish-American soprano, last Thursday gave one of her song recitals in the East Avenue Baptist Church, Long Island City, before a large and very enthusiastic audience. She was assisted by Madame Renard, her teacher, and George Schoarschmid, another of Madame Renard's pupils. Miss Mackenzie sang Agatha's aria from "Der Freischütz," Dvorák's "Songs My Mother Taught Me," Grandahl's "To the Queen of My Heart," two groups of Scottish songs and five duets with Madame Renard.

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Madame Bloomfield-Zeisler's Success in Canada.

NOW Canada joins the United States and Europe in its tributes to the genius of Fannie Bloomfield-Zeisler. The pianist played in Toronto in February, and the following extracts are from reports by the local critics:

The concert given by the reorganized Mendelssohn Choir was probably the best and the most successful financially of the many events which have been given under the auspices of Mr. Vogt's organization. The chorus had the assistance of Mrs. Fannie Bloomfield-Zeisler, one of the finest of living pianists of either sex.

Mrs. Zeisler was, of course, the chief attraction. To the sensitive lover of music mixed concerts are apt to be vexatious, because to realize the individuality and loveliness of a pianist's art his numbers should be heard consecutively, until a veritable climax is attained. However that may be, the Mendelssohn Choir cannot be reproached because it sandwiched its numbers with those of the pianist, because its members naturally feel themselves entitled to consideration, and Mrs. Zeisler is an artist of commanding interest, whether heard in recital or in detached appearances.

She is a pianist whose interpretations are full of romance, color and brilliancy. When she sits at the keyboard her absolute command over the instrument, her marvelous resourcefulness in tone coloring, at once enthrall the listener's ear. Her power is masculine in its breadth, and she can produce an immense volume of tone without the least sensation of pounding. Her light selections are always played with delicacy and warmth. It is in brilliant, colorful compositions that her great distinction is exhibited. On her first appearance she played two of Mendelssohn's songs without words, and the Schubert-Liszt Aubade, "Hark, Hark, the Lark!" with delicious grace and feeling; then she fairly dazzled her hearers with her powerful rendering of the Schubert-Tausig "Marche Militaire." A group of Chopin numbers, including Valse 1 and 2 of op. 64 were rendered with a wild brilliancy and enthusiasm. For her final appearance she gave the familiar "Love Dream" (Nocturne No. 3) one of the loveliest of Liszt's compositions, in an entrancingly sensuous style, followed by the novel and brilliant "Caprice Espagnol" of Moszkowski, a supremely difficult number, which was magnificently rendered. In response to an overwhelming demand for an encore she played her famous number, the Schubert-Liszt "Erlking." The romance, color and various motifs of this beautiful number suit her enormous technic and passionate temperament to a nicety, and her rendering was enthralling.—Toronto Mail and Empire.

Madame Bloomfield-Zeisler is no stranger in musical circles here, having appeared in concert on several previous occasions. She is

an artist of great technical powers, and with plenty of temperament. For her first group of pieces she chose the "Spring Song" and the "Spinning Song" of Mendelssohn, Liszt's transcription of Schubert's "Hark, Hark, the Lark!" and the Schubert-Tausig "Marche Militaire." The "Spring Song" was exquisitely played, while the "Spinning Song" was remarkable for its amazing velocity and clearness. The "Military March" was, of course, a long demand on the technic and endurance of the player. But Madame Zeisler has exceptional nervous force, and she worked up to a tremendous crescendo without flagging. Her second group of pieces consisted of Chopin numbers, viz., the "Ballade," op. 52; the two Studies, op. 25, Nos. 3 and 9, and the Waltzes, op. 64, Nos. 1 and 2. The "Ballade" was a beautiful exhibition of dreamy and delicate playing, in which the embroidery of notes embellishing the song became filmy tracery. Her final group consisted of Liszt's "Love Dream," No. 3; Moszkowski's "Spanish Caprice," and as an encore the Schubert-Liszt "Erlking." The latter was a great tour de force, the pulsating rhythm of the accompaniment being kept up with a wrist of steel. Madame Zeisler is a thorough artist, and her musicianship merits are too well known to need referring to. The Moszkowski number is quite a virtuoso piece, and the pianist produced a remarkable effect purely by her touch in imitation of the twanging notes of the mandolin and guitar.—Toronto Globe.

Mrs. Fannie Bloomfield-Zeisler received a warm welcome. She possesses unusual strength for a woman, and is mistress of the mysteries of technic, as evidenced by her playing of the "Marche Militaire" (Schubert) and Moszkowski's "Caprice Espagnol," op. 37. But it is not for these that she will be remembered. The memory of her interpretation of Mendelssohn's "Songs Without Words" and of Chopin's Berceuse and Valses will live long in the minds of many. When "The heart of man hears the tones so majestic . . . from his eyes unbidden the tears are shed."—Toronto Evening Telegraph.

Mrs. Fannie Bloomfield-Zeisler, of Chicago, pianiste, won a distinct triumph. Mrs. Zeisler's taste appears to be for the delicate in music, and her legato touch is a marvel to piano students. However, that the lady was possessed of abundant power was demonstrated in the Schubert march and the Moszkowski Caprice, which call for considerable bravura work. Mrs. Zeisler had to respond to encores to her second and third groups, and seldom had a pianist been received in Toronto with more warmth than this talented lady from the Windy City.—Toronto World.

The choir had the valuable assistance of Madame Bloomfield-Zeisler. Madame Bloomfield-Zeisler chose an eminently popular program, which had its share in increasing the enthusiasm which her artistic playing aroused. Every amateur knows the "Spring Song" and the "Spinning Song" of Mendelssohn, the Tausig transcription of the "Military March" of Schubert, the Berceuse, op. 37, of Chopin, and the Liszt arrangement of the "Erlking" of Schubert. In Madame Zeisler's hands the two Mendelssohn numbers were exquisite little gems, while the Chopin Berceuse was a marvel of delicately spun filigree of ethereal limpid sounds. The fire, the masculine vigor and the nervous side of the pianist's temperament were displayed in the "Erlking," which was rendered with tempestuous force, with an occasional lull of appealing sweetness. It may be said in summing up that at no previous appearance in this city did Madame Zeisler arouse her audience to so great a height of enthusiasm.—Toronto Saturday Night.

Mme. Bloomfield-Zeisler Plays in Evanston.

Moreover, special interest centred in this particular concert, as the soloist for the evening was Mme. Fannie Bloomfield-Zeisler, and the first appearance in Evanston of this Chicago musician who has won honor and renown, not only through the length and breadth of our own country, but in every musical stronghold in Europe, marks an era in the musical development of Evanston. Much credit is due the club for having brought so many distinguished artists here, and of them all none is more interesting than Madame Zeisler, or so supreme in her own field.

Her work is, of course, beyond criticism—it only remains to chronicle the pleasure derived from listening to such masterly interpretations of the beautiful compositions which constituted her selections. Her numbers were exceedingly well chosen, and the

familiar Chopin compositions gained new charm from her finished renditions.

It is difficult to choose where all were delightful, but perhaps the "Marche Militaire" of Schubert may be spoken of especially, as it afforded an opportunity for the display of her marvelous technic, and the delicacy and crystal clearness of the rapid piano passages was a positive delight. Schubert's "Erlking," one of her encores, was given with great power and dramatic force and a wonderful breadth of feeling.—Evanston Press.

Madame Zeisler thawed out the audience at once with her splendid playing of Schubert's "Hark, Hark, the Lark!" and the "Marche Militaire." It would be quite impossible to make fresh comment on Mrs. Zeisler's work, so repeatedly and universally has it been praised by the world's best critics. While profoundly impressed by her magnificent technical equipment, one is distinctly conscious that the technic is at all times a means to an end, and that end the reverent interpretation of the composition. Her reading of Chopin is replete with sentiment and poetical delicacy of treatment, yet dominated ever by splendid intellectuality. Her climaxes are therefore never inopportune or over done, and her style bespeaks fine self-control and reserve force. Nor is she ever guilty of sacrificing musical truth for superficial effect.

Her selection of numbers exhibited variety and versatility of style. The "Marche Militaire" was played with splendid spirit and abandon, and the Chopin Berceuse was the essence of technical and interpretative finish. Her playing of the Etude, op. 10, No. 4, commanded a spontaneous burst of applause, and the two waltzes, op. 64, Nos. 1 and 2, proved so irresistible that the audience demanded an encore, to which demand the madame generously responded with the dainty waltz, op. 70, No. 1, of Chopin.

The last piano group included Liszt's "Liebestraum" and Moszkowski's "Caprice Espagnol." The latter, bristling with technical difficulties, received a magnificent rendition, clear cut, bold and brilliant. In response to persistent applause, Madame Zeisler played with splendid dramatic intensity Schubert's "Erlking."

The privilege of hearing so great a pianist should be chronicled as a most noteworthy event, even in these days of much good piano playing, for the supply of virtuosos, whose uniformly fine work has placed them beyond criticism, is exceedingly rare.—Evanston Index.

William H. Barber.

WILLIAM H. BARBER, who has replaced Xaver Scharwenka as examiner at Hardin College, where has met with unequivocal success. On Friday, May 10, he gave a recital with the following program:

Fantaisie in D minor.....	Mozart
Gavotte and Musette, op. 1.....	D'Albert
Valse, op. 20, No. 7.....	Schmitt
Wedding Day, op. 65, No. 6.....	Grieg
Wiegenlied (arranged by W. H. Barber).....	Brahms
Etcetera	Moszkowski
Sonetto del Petrarca, in E major.....	Liszt
Impromptu in F sharp major.....	Chopin
Scherzo, from Sonata.....	Chopin
Minuetto Scherzando.....	Stavenhagen
Warum?	Schumann
Ballade from the Flying Dutchman.....	Wagner-Liszt

Below we quote a short paragraph from the lengthy article in the *Daily Intelligencer*, which appeared on the day after the concert:

* * * "W. H. Barber, the successor to Herr Xaver Scharwenka, won laurels at his first recital at Hardin College last Saturday evening. It was the first appearance of Mr. Barber before a Mexico audience, and the impression which he made will be everlasting. His rendition of the scores on the program was a revelation to his hearers, and was probably the best ever heard in this city. From the time he was introduced by President Million as 'An American who had won success in two hemispheres' to the close of his final number, the audience was thrilled with his marvelous interpretation and brilliant technic."

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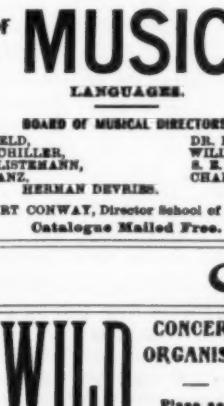
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MUSIC IN BROOKLYN.

SO long as the "old Adam" remains a part of human nature, the world will be obliged to endure the croaks and fault finding of pessimists and misanthropists. On the other side, the well balanced men and women are inclined to agree with our charming optimists who declare that the world is progressing mentally, morally, spiritually and artistically. Facts and statistics prove that the latter are not too sanguine. The amount of education and culture free to-day to the poorest and most obscure in the metropolis reads like an Arabian Night's dream when compared to the conditions just one century ago, when only the wealthiest could afford to have their children educated. One hundred years ago music was a rare accomplishment, and only the few families considered it possible to have their children taught to play or sing. To-day there is hardly a teacher in Greater New York who does not teach or who has not at some time taught gratis talented members of poor families.

THE MUSICAL COURIER has protested against the bargain counter concerts in Brooklyn, because so many, yea, the majority, of those who attend these concerts belong to the well to do middle class, a class that seems to be rapidly becoming as blasé as the rich and idle classes. One of the causes of this degeneracy among the so-called middle classes is that they can get too much for too little money, and getting it cheap, they go in for more than they can assimilate, and the result of this is laconic indifference to the rights of other people, a deadened conscience and a superficial brain.

Bargain counter concerts mean bargain counter prices for the artists and bargain counter salaries for everyone else employed in giving them. If only those earning small wages took advantage or were permitted to take advantage of the concerts, this paper, and most certainly the writer, would do all that could be done to help on a good work. But the sense of justice is provoked when it sees the same people who rush to the bargain concerts at Association Hall squander fortunes on dress, the stomach and in furnishing their houses, until most of these dwellings resemble hideous bric-à-brac shops more than they do homes. The writer is thoroughly weary of meeting human parrots, male and female, who make life a nightmare with their stupid attempts to imitate grand people. The extravagance in the dress of many women at the bargain counter concerts and the line of waiting carriages on Fulton and Bond streets are not in keeping with the 25 and 50 cent admissions to the bargain counter concerts.

These are days when many are predicting a revolution in this country, and should the prophecies of the black prophets come to pass who will be to blame? The thoughtless rabble shout: "The trusts and the millionaires!" The writer believes that every man and every woman in all classes who ever cheapened, or helped to cheapen, labor or art must bear a share of blame for the uprising. This is something for our well to do middle classes to ponder over. Before attempting to remove the beam out of the eyes of their millionaire neighbors let them first pluck the mote out of their own eyes. The well to do middle classes have it in their power to ruin or save the Republic, and the way to begin to save it will be to discourage the cheapening of all work, whether it be in the industrial or artistic worlds.

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Although in many quarters the musical season has been declared over, music lovers in Brooklyn have had a feast this week. A large audience assembled in the Assembly Hall of Adelphi College last Thursday night for the concert given by the Adelphi School of Musical Art, under the direction of Dr. Henry G. Hanchett, the head of the school. The program published in advance in last week's MUSICAL COURIER was carried out with the exception of the quartet from "Rigoletto," which Dr. Hanchett was obliged to omit on account of the illness of the tenor. The chorus sang with precision and with musical

tone that was surprising. The Maxwell House Orchestra, augmented by several professionals, played smoothly and in a manner that must have proved gratifying to Dr. Hanchett. The conductor and the musicians were in thorough sympathy, and the same harmonious conditions prevailed between the singers and their leader.

The chorus sang "The Miller's Wooing," by Fanning, and "The Song of the Vikings," by the same composer. A semi-chorus composed of young women sang Sullivan's "Lost Chord," with orchestral accompaniment. The writer must compliment Dr. Hanchett on his tempo in conducting this beautiful composition. The reason the writer feels so about this particular composition is because before Sullivan died she heard it sung by the Cecilia Ladies' Vocal Society, and the conductor of that society shocked everybody by having his singers gallop through the composition until it resembled the most vulgar rag-time piece.

Adelaide Proctor's beautiful poem, matched by Sullivan's lofty score, requires just the treatment received from the group of women singers who sang it so charmingly under Dr. Hanchett's baton, all of the singers with cultured voices and intelligence to correspond. The orchestra played selections by Loraine, Bizet, Mascagni and Kretschmar. Piano solos were played by George William Dodd, Miss Marian A. Hachtman and Miss Bertha Hull, all three pupils of Dr. Hanchett. Miss Hull played "Valse Madrileine," by Sternberg; Miss Hachtman played Rubinstein's "Kammenoi Ostrow," and Mr. Dodd the Chopin impromptu on A flat, and the playing of all of them was marked for the things which appeal to the educated musician.

Miss Marion K. Camp, contralto, sang "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah;" Carolyn At Lee, soprano, sang "Hast Thou Seen the Land?" from Mignon, and the Misses At Lee and Boice sang the duet "Margared, O ma Sœur" ("Le Roy d'Ys"), by Lalo. Albert E. Andrews, basso, sang "Gypsy John," by Clay, and Vulcan's song from "Philemon and Baucis," by Gounod. Dr. Hanchett played the piano accompaniments for the solo singers. The chorus was composed as follows: Sopranos—Miss Carolyn At Lee, Miss Lulu Egerton, Miss Lillian McConnell, Miss Effie May Pogson, Miss Ray Stillman, Miss Susan S. Boice, Miss Lily H. Kipling, Miss Jennie Myer, Mrs. Charles Schable, Mrs. Minnie Van Deusen, Miss Ethel L. Walker. Contraltos—Miss Ida L. Boice, Miss Susan L. Eastman, Mrs. Henry W. Hoffman, Miss Rosemary Stoltz, Miss Marion K. Camp, Miss Minta Esterley, Miss Fannie Makepeace, Miss Fannie Van Deusen. Tenors—Fred P. Boynton, John L. La Roche, Fred T. Meilby, W. F. J. Thiers, Carsten Fitter, George W. Makepeace, H. H. Munson, Edmund B. Walker. Basses—Albert E. Andrews, John W. Barrowman, James R. Crocorth, Norman Shaw, Porter F. At Lee, Harry W. Boice, Charles Schabel, Hugh Van Duyn. The semi-chorus of young women who sang "The Lost Chord" included Miss Kipling, Miss Pogson, Miss Stoltz, Mrs. Hoffman, Miss Stillman, Miss Walker, Miss Van Deusen, Miss Eastman, Mrs. Van Deusen, Miss Meyer, Miss Boice, Miss Esterley.

The orchestra was made up as follows:

Violinist—Harry M. Lefkowitz, William J. Lanigan and James R. Wynn.

Flutes—Robert T. Day and A. Gantz.

Clarinets—William Forbes and John Gorman.

Cornets—Harry A. Largy and J. Victor Miller.

Trombones—James J. Martin and Joseph Watts.

Bass—George Watts.

Piano—James M. Murphy.

Assisted by Miss Laura Phelps, Miss Madeleine W. Coverley, Miss Clarine Matson and Robert Rife, violinists; Miss Lena Barky, violoncellist; F. F. Dillon, clarinetist, and J. T. Davidson, bass.

Mrs. Charles J. Dodge accompanied for the choral numbers. Another engagement prevented from hearing all the concert, but the numbers she did hear justified this long report.

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With the committee on music and the drama in charge of the closing social meeting of the Chiropean Club this season, an excellent program was presented. The meeting was held at the Knapp Mansion last Thursday afternoon. Mrs. William E. Beardsley, who is the musical director of the club, succeeded, as she always does, to secure fine artists, and Mrs. Eugene J. Grant, chairman of the committee, also assisted in making the afternoon interesting to

the members. Mrs. Grant made some introductory remarks, and then directed the opening choruses sung by the Chiropean Carol Club. Mme. Evans Von Klenner, the celebrated vocal teacher of Manhattan, read an able paper on "Comparative Standards of Music in Europe and America." Charles A. Rice, for many years tenor soloist at Dr. Parkhurst's Church, sang an aria from "La Gioconda," and two songs by Schubert. Miss Florence Clark, contralto, a pupil of Mrs. Morrill, a well-known teacher of New York and Boston, sang charmingly a group of three songs, two by Mary Knight Wood, and one composed for Miss Clark and dedicated to her. "Les Preludes," by Liszt, were played as a piano duet by Mrs. Conrad G. Möller and Miss Fickens. Miss Laura Sedgwick Collins read a paper on "Practical Values of Music," and four members of the Chiropean Club sang "To Daffodils," by Foote. Miss Ellen Davis accompanied for Miss Clark, and other accompaniments were played by Mrs. Möller. The dramatic numbers were contributed by Robert H. Hatch and Mary Shaw. Mr. Hatch recited "Louis Spanoff's Story," from Sardou's "Fedora," it being his tenth recitation of the part.

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The piano pupils of Hugo Troetschel gave a piano recital at Wissner Hall last Thursday evening, and the relatives and friends of the young performers were apparently delighted with the playing. Mrs. Gertrude Albrecht, solo soprano at the German Evangelical Church on Schermerhorn street, assisted. The program follows:

Duo, Final from Euryanthe.....	Weber
Misses Elinor Koch, Martha Zschaebitz, Margarethe Golds and Master Walter Golde.	
Rondo Brillante.....	Weber
Miss Elinor Koch.	
Valse, op. 18, in E flat.....	Chopin
Miss Lillie Muth.	
Arabesque (sur thème Allemand).....	Andrés
Miss Henrietta Doscher.	
Soprano solo, Parla.....	Arditi
Mrs. Gertrude Albrecht.	
Impromptu, op. 90, No. 4.....	Schubert
Miss Martha Zschaebitz.	
Feuerzauber (from the Walküre).....	Wagner
Miss Margarethe Borchers.	
Polacca Brillante.....	Weber
Miss Elsie Muth.	
Soprano solos—	
Still wie die Nacht.....	Bohm
Ueber's Jahr, mein Schatz.....	Bohm
Mrs. Gertrude Albrecht.	
Kamennoi-Ostrow.....	Rubinstein
Master Walter Golde.	
Fantaisie, about Beethoven's Ruinen von Athen.....	Liszt
Miss Louisa Kern.	
Duo, Introduction to Act III, Lohengrin.....	Wagner
Misses Henrietta Doscher, Elsie and Lillie Muth and Margarethe Borchers.	

Being assigned in the early part of the evening to the concert at Adelphi College, the writer missed hearing some of the best numbers played by the Troetschel pupils, but what she did hear was delightful. Particularly good was the playing of some of the younger pupils, but as the writer could not hear all, it is perhaps best not to do more than publish the program. The writer reached the hall in time to hear Mrs. Albrecht sing the two songs by Bohm. This young matron is a Scherhey pupil, and like all of that teacher's pupils, her singing proved thoroughly musical. The quality of her voice is most sympathetic and her singing altogether enjoyable.

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Arthur Claassen will conduct a concert at Buffalo on October 9, and his plans will include in the program some of the best works by American composers. The Brooklyn Arion will sing at this concert, and an orchestra of seventy-five will be engaged to appear.

At the dinner of the University Glee Club of Brooklyn, last Tuesday (May 14) night, Arthur Claassen, the musical director of the club, was presented with a gold mounted ebony baton. The new president of the club, John A. Thompson, was very happy in his remarks at the presentation, which all proved a complete surprise to Mr. Claassen. Addresses were made by other members of the club. William F. Atkinson, the outgoing president, presided at the feast.

The baton presented to Mr. Claassen is inscribed as follows: "University Glee Club of Brooklyn to Mr. Arthur Claassen. May, 1901."

Mme. Helene Maigille, the successful New York vocal teacher and singer, sang last Thursday evening at the

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commencement exercises of Seney Hospital, held at Grace Methodist Episcopal Church, on Seventh avenue. Miss Elizabeth Carrill Hinds also sang during the evening.

This evening (Wednesday) Mme. Ogden Crane and her pupils will give a vocal recital at Wissner Hall, and Miss Alice M. Judge and her pupils will give a musical recital this evening (Wednesday) at the home of Miss Judge, 679 Vanderbilt avenue. Miss Judge teaches the Virgil Method.

A Paris Letter.

THE last week in Paris has seen the production of two new operas and one a most undoubted success, "Le Roi de Paris," by M. Georges Hüe, with the book written by M. Henri Bouchut, was given for the first time at the Opéra last Saturday, and two nights afterward the Opéra Comique produced another work, "L'Ouragan," from that well-known collaboration, MM. Emile Zola and Alfred Bruneau, and for that M. Hüe has not reaped so much praise as his rival up the boulevards he has mainly his collaborator to blame.

"Le Roi de Paris" deals with the turbulent days of the reign of Henri III., when the Duc de Guise was set on the throne at Paris by the Ligueurs—the while that Henri played with his lapdogs and pages at Blois. In the first act we find the Ligueurs assembled in a tavern, and when the Duc de Guise enters they hail him as king. For the time the Duke hesitates to accept the position, and in this he is supported by his lady love, Jeanne de Noirmoutiers; but before he can take any steps to turn the Ligueurs from their purpose the tocsin sounds, Paris rises and the people troop in shouting "Vive le Roi!" and the Duke is king before he very well knows what has happened.

In the second act we see Henri III. at the Louvre, his pages playing cup and ball and battledore and shuttlecock. This act is wholly taken up with a court intrigue, which has nothing to do with the story, in which the king prompts one Longnac le Gascon to make love to Jeanne de Noirmoutiers (for whom Longnac has already a very pronounced passion), which he does only to get slapped in the face with a glove for his pains. Then the noise of the insurrection is heard outside and the king flees to Blois, whither in the next act he manages to entice the Roi de Paris, who is there assassinated. Such is the slight but terribly tragic story which M. Georges Hüe chose for the début which the Opéra has accorded him, as it is bound to do from time to time to a winner of the Prix de Rome.

Frankly speaking I was bored with the "Roi de Paris," and annoyed with its composer for so boring me, because the good points of the work, and they are very good indeed, show one so plainly that M. Hüe has been fighting against his own nature. For instance, Longnac's chansonette at the beginning of the second act is bewitching, so is the fiendish glee expressed in the conspirators' opening chorus, and the music of the ballet in the third act is admirable, and obeys all the strictly defined laws which govern the construction of minuets, sarabandes and pavanes without owing one phrase to Scarlatti, Paradisi, Händel or Mozart.

In the twenty-two years which have intervened between M. Hüe's winning the Prix de Rome and his début in serious composition he has produced a lot of very pretty light music. There is no earthly reason why he should be condemned to such work all his life, but the talent and originality which, in spite of a terrible veneer of anxious polishing (M. Hüe must certainly learn not to overpolish), are visible in the "Roi de Paris," lie in the direction of high comedy rather than of stories which we know to be tragic, but which M. Hüe's music only makes dull. The composer has given the Duc de Guise, which role was admirably

acted and sung by M. Delmas, some undoubtedly fine music. Jeanne De Noirmoutiers failed to move me, but that was partly the fault of her impersonator Madame Bosman, whose singing displays all the faults, notably a most irritating and ceaseless vibrato that the modern French school of instruction develops in certain voices. M. Vaquet as Henri III. had some good chances, of which he made the most, but both M. Hüe and Bouchut made the King a far manlier, more dignified sort of person than history does.

Monday night at the Opéra Comique was really a joy; one expects something of course from MM. Bruneau and Zola, especially after "Le Rêve," and one was not disappointed. L'Ouragan, the storm of nature, the storm and passion of human arts, rages in the Ile de Goël—"you will not find Goël on any map," say the collaborators, in a kind of preface which they published on the day of the production; "it is the world about us, near to us in our hearts." In this island live two sisters, Jeanine, the younger, married to Landry, a fisherman who spends all his money at the tavern, and Marianne, single and rich. Both sisters are in love with Richard, Landry's elder brother, who has gone away from Goël three years before, because he loved Jeanine and gave her up in favor of his younger brother. Just at the end of the first act Richard returns in time to prevent Landry from beating Jeanine, whom Richard then bears away to the sacred Baie de Grace. It is in the second act that Richard and Jeanine disclose their love for each other, and Richard vows to take Jeanine away to some far island, where they may be at rest. Then Landry rushes on and would kill the lovers only that Marianne, who has tracked them down to the Baie de Grace, warns him against committing sacrilege in the holy spot, and promises him that he shall have his revenge at her house in the evening.

Then in the third act the tempest descends. At home sits Marianne mourning her unrequited love for Richard. Outside are heard the fisherwomen calling on Heaven to guard their husbands. Then Landry fights his way through the storm to the house, and Marianne conceals him to wait for the lovers. In the early morning Richard and Jeanine come down and prepare for flight. Marianne then steps forward and tells Richard how she loves him, entreating him to give up Jeanine for her sake, promising him that he shall reign king over Goël, with her at his side as queen. Richard, however, is infatuated with Jeanine, and hardly has he ended his refusal of Marianne's offers than Landry comes from his hiding place to attack his brother. But Marianne, forgetting all else at the danger of the man she loves, struggles to hold him back, and in the end stabs him in the back. In the last act Richard and Jeanine are on their way to the ship which is to bear them away, when Marianne appears and with her stern words enforces on them the perception of the crime they are about to commit. Then in the calm, which has now replaced the storm, Richard, leaning on the shoulders of his little protégée, Lulu, who throughout the opera is to Richard very much what the swan was to Lohengrin, goes away, while the two sisters reconciled live on together in Goël.

Zolaesque to the core and allegorical, almost too allegorical for an opera perhaps, but for all that intensely human. I found myself despising Richard, who is a poor creature never seeming to know his own mind, coming back to the island when he was sworn to keep away, and really not much in love with her till she tells him that she adores him. I found myself sympathizing deeply with Landry, who, poor fellow, had enough to send him to the public house with an idle wife always reminding him, no doubt, that Richard would never have done so and so, and a sister-in-law who is filled with absurd ideas about ruling over Goël, and, being like himself, a boat owner, is always trying to ruin him so as to realize her dreams. As for Jeanine, Marianne speaks perfectly truthfully when she describes her to Richard as "L'inconstance, l'enfant capricieuse si vite lourde aux bras qui la portent." That is

exactly what Jeanine is, and I for one would have liked to see her handed over to nurse to receive a good spanking.

However, if we quarrel with the plot of the play, at least it must be admitted that MM. Bruneau and Zola have done what they meant to do—especially has M. Bruneau—and if the words of the play were written in treble Dutch the music would none the less clearly tell us the story of it. With very few exceptions M. Bruneau shows in "L'Ouragan" a true perception of that theory of the personality of the notes which young Wagner made his Leipzig teacher, Herr Müller, so angry by always bringing up for discussion. In an opera, which so essentially demands the emotional in music rather than the absolute, this is of course just as it should be, and wherever M. Bruneau wishes to express human passions he is admirable. With the passions of nature he was I think less successful, and his storm music in the third act disappointed me after the glowing accounts which had crept out from the rehearsals. When a composer attempts to portray a storm on the sea-shore, he is exactly in the position of a painter or a sculptor, or writer, and on his faithfulness or unfaithfulness to the model is he to be judged. No one, for instance, ever heard waves thunder on the shore regularly in a storm, whatever they may do in a spring tide. Yet M. Bruneau's big drum—I hope I am not doing him an injustice in supposing that the drum was meant to represent the beat of the waves on the beach—thumped along at the most nicely calculated intervals. Again the composer trusted too much to wind instruments for his effects, and missed a fine chance, when his characters were speaking, on which occasions the storm most obligingly shut up, in not using his strings more, seeing that nothing gets nearer the moaning lull of the tempest than the violin, which would have supported the voices rather than otherwise, and kept us in mind of the fact that an actual storm was raging outside, as well as the psychological storm inside.

But if he failed occasionally at representative music M. Bruneau was perfect in imaginative, and I have seldom heard anything more lovely than the love music of the second act, or its prelude, expressing as it does all the holy calm of the mysterious Baie de Grace. Jeanine's passionate song in the first act to the island of her birth, with its reiteration of the name Goël Goël, is another exquisite piece of work, only that it was rather too pure and lofty both in words and music to come from a young person whom the rest of the play shows to have been really incapable of any deep feeling. Marianne, the splendid, tragic, love-lorn Marianne, is of course the figure that will ever remain in the mind. From start to finish she never has one inconsistent note to sing, her actions are never uncertain or confused, as are sometimes even those of Landry, whom M. Bruneau has treated wonderfully well, and it is only another proof of Richard's shortsightedness that he could have preferred Jeanine to a creature who expressed herself in such divine song as did Marianne. But then of course she would certainly have been jealous as a wife.

CROTCHET.

Chautauqua Vocal Department.

J. HARRY WHEELER, director of the vocal department of the Chautauqua (N. Y.) Summer School of Music, will be assisted this season by Lyman Leason, formerly of New York, and now dean of the music department at Temple College, Philadelphia. This addition is due to the great advancement which has been made by Mr. Wheeler in his admirable vocal work at Chautauqua.

Mrs. Carl Alves.

Mrs. Carl Alves, the celebrated vocal teacher, will sail for Europe on May 25.

Mrs. Alves has had a very busy season, and feels the need of a prolonged rest. She will resume teaching at her residence studio, 1146 Park avenue, about October 1.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, May 16, 1901.

HT the Studebaker Hall, Fine Arts Building, Sousa's popular opera, "El Capitan," has this week been presented by the Castle Square Opera Company. Local coloring, including a Chicago verse in one of the songs, has been introduced, while at the end of Act II. electric lights, representing the Stars and Stripes, have succeeded in arousing much enthusiasm. Although these departures pleased the audiences, it cannot be said that they have been instrumental in adding intrinsic value to the performance as a performance. Art is rigid. The fact that an interpolation may deal with matters of civic or even national importance does not necessarily serve as an adequate apology for incongruity. The significant, thus misplaced, becomes insignificant.

Next week "King Dodo" will be produced by the Castle Square Opera Company at the Studebaker Hall.

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The Chicago Daily News of May 7 contains a glowing account of the career of Charles Gauthier, a valued member of the Chicago Musical College's faculty. To quote a portion of the article:

"Who, listening, * * * could for a moment think the singer any other than an impulsive youth, careless of voice, reckless of the future and carried beyond the probable in vocalism by impetuous love of music and belief in his own wonderful vocal capacities? * * *

"Sing, if you have a voice; sing all the time in fine, musical, audible beauty," says Gauthier. "That is the very arch of the voice and its builder, it is the only preservation, and if a voice is big and burly and brilliant as Gauthier's then the tour de force (which is a cramped and fading art) is possible and dazzling."

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At the Chicago Musical College Dr. Ziegfeld, the president, and his associates are about to conduct a comprehensive course of examinations, extending from May 18 to May 25. The thirty-fifth annual commencement exercises and concert will take place in the Auditorium on Tuesday evening, June 18, a full orchestra participating. Numerous medals will be awarded.

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The eighth annual May Festival concert given under the auspices of the Cook County Sunday School Association,

will be held at the Auditorium on Friday evening, May 24, the principal feature of this event being a chorus of 1,000 female voices selected from the Sunday Schools of Chicago and its vicinity. The program will include, "How Lovely Are the Messengers," from "St. Paul"; "Grand March," from Tannhäuser," and "The Lost Chord," Sullivan. Chief interest centres in the new cantata, "The Passing of the Swan," composed by Miss Bertha Frances Gordon, of Chicago. The concert this year, as formerly, is under the direction of H. W. Fairbank, the choir and chorus leader. Among soloists announced are Bruno Steindl, Francis S. Moore and Wilson Reed. Already the sale of tickets is very large.

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The Germania Maennerchor will be heard in Handel Hall on Saturday evening, May 18, Henry Schoenfeld conducting. Elsa Matthei, Adolf Erst, S. H. Rhys and Albert Borroff will be the soloists.

Bicknell Young, assisted by Bruno Steindl, cellist, will give a vocal recital in University Hall, Fine Arts Building, on Monday evening, May 20.

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Piano students at the Sherwood Music School are particularly fortunate in being privileged to attend the class which Mr. Sherwood conducts every Wednesday morning, the subject discussed being the art of piano interpretation. The works of great composers are played, analyzed and explained, Schubert, Bach, Beethoven, Chopin, Grieg and many others being represented in the season's extensive program. Mr. Sherwood possesses the faculty of imparting knowledge attractively, and of making his pupils become enthusiastic. He frequently illustrates his words by playing a page, a movement or an entire concerto. Recently at one of these classes some very talented students took part, Miss Reno Burnham played Chopin's "Wintery Wind" Etude, displaying a fine technic and brilliant touch. Miss Lena Muir contributed a Scherzo, which was characterized by correctness of rhythm and appropriate style. The Schubert-Tausig Military March was executed by Miss Zella Marshall, another promising pianist, and Clarence L. Riege gave an admirable interpretation of a Rachmaninoff Etude. Miss Edna Ebbinghouse's selection was "The Lion and the Lizard" from "In a Persian Garden," arranged for the piano by Albert R. Parsons, and dedicated to Mr. Sherwood. Miss Bertha M. Stevens played part of Grieg's Concerto in A minor,

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illustrating the truth of the ensuing comment, which an eminent musician has made concerning her: "She is a remarkable player, possessing intelligence, temperament, and a phenomenal technic for one who is only fifteen years of age." Miss Georgia Kober, who was Miss Stevens' teacher before the latter went to Mr. Sherwood, also took part in this interpretation class, playing in a musicianly manner the orchestral part of the concerto's first movement.

In the near future pupils of the Sherwood Music School will give three recitals. The first is to be held on Thursday, June 6, when Miss Bertha M. Stevens, the talented student above mentioned, will present a piano program in the Lecture Hall, Fine Arts Building. The second recital, on the following evening in the same room, will be of a miscellaneous nature. The Sherwood Club will give a public concert in Assembly Hall, Fine Arts Building, on Wednesday evening, June 11.

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Under the auspices of the Chicago Musical College, Dr. Ziegfeld, president, a brilliant and artistic concert was given in the Auditorium on the evening of May 15, the event being for the benefit of the Alexian Brothers' Hospital. The program was contributed by members of the Chicago Musical College's faculty and honors were fairly divided, the enormous audience demanding enthusiastic recalls after each number. The performers were Dr. Louis Falk, organist; H. Herman Devries, baritone; Rudolph Ganz, pianist; Marie Forrest-Ganz, soprano; Bernhard Listemann, violinist, and M. Gauthier, tenor. An eloquent address was delivered by Bishop J. L. Spaulding, of Peoria. The Chicago Musical College is to be congratulated upon the great success of this event. It is said that as a result of the efforts of Dr. Ziegfeld and his artists, \$6,000 will be handed over to the promoters of the good cause in aid of which the concert was held.

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Pupils of Mrs. Lillian French Read, assisted by pupils of Miss Carolyn Louise Willard, the piano instructor, gave a concert on Thursday evening, May 9, at the Church of Christ. The performers were Miss Bradley, Mrs. Finlay, Mr. McBurney, Harriet Yesner, Miss Eleanor Whitcomb, Grace Bigelow, Miss May Edwards, Mabelle Crossman, Miss Jennie Smith, Mary Belle Gere, Miss Jeane Hutchinson, Miss Emily Gere, Mrs. Orson Stebbins, Miss Ethel Carrel, Miss Lillian Flett, Miss Amanda Mercer, Miss Rena Van Nice and Charles Squire. An attractive and well arranged program embraced numbers by Saint-Saëns, Stojowski, Weber, Margaret Lang, Gow, Raff, Mills, Moir, Tchaikowsky, Moszkowski, Denza and Aylward. The second part of the program consisted of Tennyson's "Lady of Shalott," the music being by Bendel.

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Under the direction of Henry Willis Newton the La Grange Choral Society presented its final program of the season on the evening of May 16, the soloists including Mrs. Rhetta J. Shank and Miss Vivia E. Conver. The officers and directors of the society are: A. E. Boerlin, president; A. E. Cross, vice-president; E. D. Watt, secretary and treasurer; Mrs. Fred. C. Edler, Elsie C. King and Charles S. LaBerge.

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Mrs. Gertrude H. Murdough, of the American Conservatory, invited many musical friends to attend a recital on the evening of May 14, the performers being Miss Margaret Jennette Loudon and Miss Elaine De Sellem. The admirable program consisted of compositions by Schumann, Chopin, Chadwick, Needham, Grieg, Brahms, Kel-

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lie, Marzials, Schuett, MacDowell and Paderewski. Special mention must be made of Adolf Weidig's valuable assistance.

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Maurice Aronson, the Chicago pianist and instructor, has met with phenomenal success. Since his withdrawal from the faculty of the late Chicago Conservatory, where he was one of the most sought-for teachers, his following has grown to proportions which made the employment of four assistants necessary. The loyalty of his patrons and pupils is of the most gratifying order. There are, however, few instructors here or anywhere who are more generous in their dealings with students or more anxious to further their interests. This statement is sustained by the numerous pupils who have experienced exemplary treatment on the part of Mr. Aronson. His success is therefore not only natural, but very deserving, and a host of friends rejoice in it. Mr. Aronson is in the ranks of Chicago's leading artists and pedagogues.

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The commencement concert of the American Violin School, Joseph Vilim director, will take place on the evening of June 6, in Kimball Hall.

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The annual examinations of the American Conservatory will be held during the last week of May, and the prize contest will take place in Kimball Hall on Saturday, June 1.

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Mrs. Regina Watson announces that at her school for the higher art of piano playing Miss Veronica Murphy, assisted by Mrs. William Hart Anderson, will give a recital on the evening of May 18. This event promises to be an artistic one.

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The piano recital recently given at the Auditorium Recital Hall by Miss Eric Backus, a very talented pupil of Maurice Aronson, won for the ambitious young performer exceptionally favorable comments. Among many musicians present was Leopold Godowsky, the eminent pianist and composer, who followed the entire program with the keenest attention and interest, finally pronouncing many words of praise and encouragement to pupil and teacher. The audience received Miss Backus most enthusiastically. Her program has been described as "the most ambitious given in a year by a student," the numbers consisting of: Sonata, op. 90, in E minor.....Beethoven
TroikaTschaikowsky
Romanza, op. 5, in F minor.....Tschaikowsky
FruehlingsglaubeSchubert-Liszt
Capriccio, op. 76, No. 2, in B minor.....Brahms
Scherzo, op. 4, in E flat minor.....Brahms
Variations Serieuses.....Mendelssohn
Barcarolle in G major.....Rubinstein
Nocturne in C minor.....Chopin
Impromptu in F sharp major, op. 36.....Liszt
Valse Impromptu.....Liszt
Marche Militaire.....Schubert-Tausig

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The Toledo press has thus commented upon the singing of William Willett, of the Chicago Conservatory of Music, who appeared in connection with the dedication of the Toledo, Ohio, Cathedral:

Mr. Willett's art has broadened since his departure from Toledo some years ago, and his fine voice has much improved. His singing was nothing short of magnificent.—Toledo Times.

Mr. Willett sang Gramer's "Hosanna" as the recessional most artistically, closing the service with effectiveness and dignity.—Toledo Blade.

Mr. Willett has a great voice, well trained and developed.—Toledo Daily News.

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Sherwood in the West.

Regarding William H. Sherwood's recent appearances with the Chicago Symphony Orchestra in the West, the *Burlington (Iowa) Journal* made this comment:

Mr. Sherwood, who is acknowledged by the foremost critics as America's most distinguished pianist, gave universal pleasure and satisfaction with his playing last evening. This was not the first time Burlington has been favored by the great artist, and the audience was expecting just what it got from him. Mr. Sherwood proved himself to be a pianist of most prominent characteristics, such as highly developed technic, great bravura and accuracy and fine musical powers of interpretation. He was applauded and encored in the most enthusiastic manner.

The *Gazette*, of the same city, said:

Mr. Sherwood's appearance provoked deafening applause and kept the little master of the ivories busy bowing for a few minutes. The many who had never heard him were so delighted that he received a round of applause that could only be quieted by an encore number, which he graciously gave. He played seven numbers in all, so varied in style and character that they gave the critical portion of the audience abundant opportunity to judge his work. On all sides were heard words of praise that would certainly have pleased the artist had he heard them.

The *Burlington Hawkeye* thus reviewed the same concert:

There will be some difference of opinion, but it was the judgment of musicians who heard Mr. Sherwood last night that he is not only the peer of, but superior to Godowsky, whose brilliant playing has won for him many friends among the music loving public in this city. The talented artist appeared seven times during the evening, and it is difficult to determine in what class or style of composition he pleased his hearers best.

Glenn Hall's Continued Success.

Mr. Hall seemed to possess a phenomenal voice * * * remarkably clear and sweet.—*Salem (Mass.) Gazette*, April 10.

Glenn Hall took the part of Prince Henry. His solo parts gave his soft and persuasive tenor voice great scope.—*Worcester (Mass.) Spy*, April 13.

Mr. Hall's tenor was particularly fine.—*Worcester (Mass.) Telegram*, April 13.

Mr. Hall has a light, yet pure tenor, flexible and well trained. He sings with great expression and a fine comprehension of the text.—*Salem (Mass.) News*, April 10.

Glenn Hall, the tenor, is comparatively a new man to the musical world, and he possesses one of the sweetest voices ever heard here. His tones are very fine, and he sings without affectation and with excellent expression. His high notes are clean-cut and he takes them with apparent ease.—*Holyoke (Mass.) Evening Telegram*, April 18.

But Mr. Hall was the vocal lion of the evening. His voice has a pristine purity, which proclaims the very springtime of youth.

He has not yet gained that suavity and unctuous which time will lend him, but he has something better—an inspiring dash and verve—the prerogative of a young singer with unusual vocal powers. His rendition of the air "If With All Your Hearts You Truly Seek Me" was most inspiring. The lovely melody, full of tenderness and consolation, could hardly be given a more perfect exposition.—*Springfield (Mass.) Union*, April 18.

Glenn Hall, tenor, is quite up to oratorio standard. His voice is wonderfully pure, and in many of his solos he displayed a wonderful amount of tone coloring. His reading of "If With All Your Hearts" was filled with dramatic force and warmth. Mr. Hall is a young singer of much promise and a brilliant future is before him.—*Holyoke (Mass.) Transcript*, April 18.

Katherine T. Bruce.

KATHERINE TAFT BRUCE is an American singer who has captured the European critics. Below we reprint excerpts from a few of her German press notices:

Miss Bruce has a pure, mellow contralto, which is excellently placed, and which she uses most intelligently. The intonation is flawless, and her German pronunciation is also very good.

Taken all in all, Miss Bruce deserved every bit of the liberal amount of applause she got.—*Berlin Boersen-Courier*.

Miss Bruce's voice is flexible and well placed, and she possesses musical temperament in abundance. She proved her ability as a

musician by playing a number of her accompaniments with considerable skill.—*New Musical Press*, Vienna.

Miss Katherine Bruce's concert wound up the season most successfully. This promising young artist possesses a pleasing mezzo soprano voice, with a range of more than two octaves. Her remarkably fine delivery of most of the songs on the program and her exquisite shading of tone make me believe that her future will be of the brightest.

I still hear the last bars of Dessauer's "Lockung," which Miss Bruce sang so beautifully as to visibly impress her large audience. She is versatile to a degree, and sang in Italian, Latin, French, English and German, and also played some of her own accompaniments.—*Kleine Journal*, Berlin.

Whitney Tew.

IN Steinway Hall, London, England, Whitney Tew arranged to give two artistic recitals this spring, the dates being May 10 and 22. The representative program for the first of these events was as follows:

Ah mio cor.....	Händel
Hat man nicht mit seinem Kindern.....	Bach
Qui s'degno non s'accende.....	Mozart
Der Knabe mit den Wunderhorn.....	Schumann
Ständchen	Brahms
Le pas d'armes du Roi Jean (by desire).....	Saint-Saëns
In Memoriam, a Song Cycle.....	Liza Lehmann
(The words selected from the poem by Lord Tennyson.)	
A Song of Flight.....	Elgar
Young Herchard (from English County Songs),	
Lucy E. Broadwood and J. A. Fuller Maitland	
Ethiopia Saluting the Colors.....	Wood
O, Captain! My Captain.....	Wood
(Written on the assassination of President Lincoln.)	
Little Mary Cassidy (from Songs of the Four Nations).....	Somervell
The Mist.....	Dorothea Hollins
There'll Never Be Peace.....	Monk Gould
The Border Ballad.....	Cowen

Here are some of Mr. Tew's European press notices:

Miss Dorothea Hollins accompanied the noted American bass, Whitney Tew, in "Der Nebel," a beautiful study of her own composition, and the artistic singer gave a magnificent rendering of "Le Pas d'Armes du Roi Jean," by Saint-Saëns.—*Hearth and Home*.

Whitney Tew makes the most of the one opportunity he has for letting his powerful bass voice be heard, and he acts well the scheming Richelieu.—*Glasgow Evening Times*.

Mr. Tew has a bass voice of rare power and expression, and his songs were delightfully given.—*Dublin Daily Express*.

Whitney Tew sang two songs by Dr. Charles Wood with powerful dramatic effect. He has a big voice of very nice quality, which he uses with great freedom and artistic effect.—*Whitehaven News*.

Whitney Tew, who is a splendid basso, delighted the audience with some pieces which were grave, as well as others that had all the gaiety of the rollicking Irish ballad.—*Londonderry Standard*.

"In a Persian Garden."—* * * And how powerfully and dramatically Mr. Tew delivered the cynic's denunciation of the learning of the saints and sages. The program ensuing the cantata was miscellaneous. Mr. Tew sang four songs. The first two were the composition of Charles Wood, in whom the rugged but expressive language of Walt Whitman has found a fitting musical interpreter. The other two were "Little Mary Cassidy" (arranged by Somervell) and "Ode to Bacchus," by Chaminade. The Irish ballad was sung with a spirit that the audience could not but enjoy the music so racy of soil and the sub-conscious humor of the patois. The "Ode to Bacchus" was finely rendered, and Mr. Tew deserved the recall he received, and which he acknowledged with the "Kilkenny Cats" (Stanford's arrangement of an old Irish air).—*Londonderry Sentinel*.

Whitney Tew gained the high appreciation of his audience by his singing of "Ethiopia Saluting the Colors" and "O Captain, My Captain," the words of the latter written by Walt Whitman on the assassination of President Lincoln. Sombre and solemn as is the music, it was almost intensified by the sonorous tones of the vocalist. His deep bass voice could not have been heard to greater advantage. In a lighter vein was "Little Mary Cassidy" (Somervell), but the expression was thoroughly appropriate, and Mr. Tew gave "Ode to Bacchus" (Chaminade) with spirit and verve.—*Belfast News-Letter*.

Abbie Clarkson Totten Concert.

This occurs this week, Thursday evening, Y. M. C. A. Hall, 5 West 125th street, Harlem. The concert-giver will be assisted by John Francis Gilder, pianist; Miss Anna Louise White and others.

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Musical . . . People.

Dr. B. Merrill Hopkinson, of Baltimore, gave a song recital on May 9 at Atlanta, Ga.

Miss Leonora Jackson, the violinist, is delighting large audiences in New England towns.

Fletcher Norton, baritone, gave a recital at Schwankovsky Hall, Detroit, Mich., on May 7.

William C. Hammond is the director of the musical department at Mount Holyoke College, Mass.

J. E. Shorb, of Fort Worth, Tex., assisted by his vocal pupils, gave a recital recently at the Shorb studio.

Loren Delbridge is the new tenor soloist at the Washington Park Methodist Episcopal Church, Bridgeport, Conn.

A testimonial concert was given at Rockland, Me., on May 9, for Miss Eleanor A. Cote, a favorite coloratura soprano.

Frank Holding, violinist, assisted the members of the Lotos Quartet at a concert given in Pythian Hall, Lewiston, Me., on May 9.

Governor Stanley will attend the commencement exercises at Sickner School of Music, at Wichita, Kan., on June 7.

Mrs. Roby Robinson played piano solos, and Major Stevens sang at a musicale given on May 3, by Mrs. Joseph Orme, of Atlanta, Ga.

Miss Ouni Lund, the soprano, made her first appearance since her return from Europe at the concert by the Syracuse (N. Y.) Liederkranz last Monday night, May 20.

Miss Annabel Adair gave an organ recital last month in Memorial Hall, Painesville, Ohio. She was assisted by Miss Rebecca Greene, soprano, and the local glee club.

Liederkranz Hall, at Henderson, Ky., was well filled on the evening of May 7, the occasion being a recital by Ernest Gamble, basso, assisted by Edwin Shonett, pianist.

Miss Alma C. Wallantine, soprano; Miss Nellie M. Boyce, contralto; A. J. Wilkins, tenor, and C. H. Young, baritone, constitute the solo quartet for Christ Church, Bridgeport.

A joint recital, vocal and piano, by the pupils of Miss Hattie Wolfenden and Miss Mary Wiley, given at the Salem (Mass.) Town Hall, was attended by a large audience.

John Allen Richardson, organist and choirmaster of Grace Church, Mich., is presenting excellent programs at his monthly musical festivals. The choir of the church is vested.

Miss Annie Schley Haines and Miss Azile McHardy Pool gave an organ and piano recital on May 4 at Elizabeth College, Charlotte, N. C. They were assisted by the college orchestra.

Miss Zelma Frazier, a piano pupil of Mrs. Joseph Steadman, of Clarinda, Ia., entertained the other pupils of her teacher at her home after the last recital, also given at Miss Frazier's home.

Following are the names of those who have served as presidents of the Connecticut Music Teachers' Association: N. H. Allen, Hartford, 1880-1890; Alexander S. Gibson, Waterbury, 1892-1894; Thomas G. Shepard, New Haven, 1895; A. J. Wilkins, Bridgeport, 1896; F. A. Fow-

ler, New Haven, 1897; J. S. Camp, Hartford, 1898; A. J. Wilkins, Bridgeport, 1899; F. A. Fowler, New Haven, 1900, and G. A. Kies, Norwich, 1901.

President Lorin Webster, of the New Hampshire Music Teachers' Association, has announced that the annual festival of the association will be held at Music Hall, The Wiers, July 29 to August 2.

Miss Harriet Barrows, soprano, sang at a musicale arranged for the Providence (R. I.) Art Club by Hans Schneider. Mr. Schneider and Albert T. Foster played several duets for violin and piano.

A Verdi memorial concert was given at the Scranton (Pa.) Lyceum on Monday evening, May 13. Madame Noldi and Massima, tenor of the late Sembrich Opera Company, were among the soloists.

Miss Euphemia Shillinglaw, of Buffalo, gave a violin recital on May 7, at the Presbyterian Church, at Akron, N. Y. She was assisted by Mabel Paxton and Hubert Eckerson, violinists, and Miss Alice Dodge, pianist and vocalist.

Miss Margaret Rudolph, soprano; Miss Minnie Tix, contralto; Carl C. Fahl, tenor, and B. W. Seibring, basso, all of Columbus, Ohio, sang at a musicale given at Milford, Ohio, under the auspices of the Capital School of Music.

Miss Lillian Byrd, Miss Nellie Lunn, Miss Bertha Scott, Miss Carrie McKnight, Mrs. E. E. Whitner and B. A. Cornell contributed the program at the last musicale given at the home of Mrs. Lotta, of Shelby street, Memphis, Tenn.

The choir for the year at the First Universalist Church, Rochester, N. Y., includes Miss Nellie Ryan, soprano; Miss Ina Johnston, contralto; Mr. Herbert Turnbull, tenor; H. L. Tracey, basso, and Miss Mary Edson, organist and choirmaster.

The Toledo Maennerchor, of Toledo, Ohio, gave a concert on May 12, at the Lyceum Theatre, Toledo; Joseph Wylie directed, and the soloists were Herman Belling, pianist; Mrs. Sherwood Pyle, contralto; A. Kuhnle, tenor, and Hans J. Rieg, basso.

Miss Estella Neuhaus, a Boston pianist, gave two recitals, May 10 and May 17, at the homes of Mrs. George Achelis, and Mrs. Z. W. Liggett, of Chester, Pa. Miss Neuhaus will give two more recitals at Chester at the home of William Hatton Green.

A large audience was attracted to the piano recital given by Miss Dot Richmond at Roanoke (Va.) Female College, on May 3. Miss Julia Hancock, soprano, assisted in presenting an excellent program. Miss Richmond is the winner of the college medal for 1901.

The St. Cecilia Mass, by Gounod, was sung at the spring concert of the Rochester (N. H.) Choral Union, under the direction of Mr. Blaisdell. The soloists were Miss Anna M. Lohbiller, of Boston, and Messrs. Conant and Gorrel. Miss Edna Hayes was the accompanist.

Miss Anna Laird Bancroft and her advanced pupils gave a song recital recently at Unity Hall, San Diego, Cal. Miss Claire Montgomery played the piano accompaniments. Among those who sang solos were Burdett Brown, Mrs. Goss, Alice Fowler, Mrs. Jackson, Imogene Harrison.

The Orpheus Singing Society, of Minneapolis, with Miss Mabel Runge as soprano soloist; J. J. Appleton, as solo violinist, and Miss Viola May Graves, pianist, gave a concert on May 8, under the auspices of the Young People's Society of the Swedish Lutheran Bethlehem Church, of Minneapolis.

The pupils of Miss Mary Perwo, of Hartford, Conn., gave their May recital in the Glenwood Congregational Church. Miss Perwo was assisted by Mrs. H. E. Parkinson, pianist; Miss Emma J. Hyde, soprano, and Miss Margaret J. Gunning, pianist. The violin selections were two orchestral numbers, solos by Mabel Barnum, Marie

Wilhelm, Agnes Nilson, Louis Ferry and Jeannette Perrault; a trio by Louis Ferry, Jeannette Perrault and Harry Rapelye, and a duet by Miss Perwo and Harry Rapelye. Myra D. Cross played in the orchestra.

Miss Sophie Fernow, pianist, and Miss Lucy Marsh, soprano, were the soloists at the third concert of the Ithaca (N. Y.) Conservatory of Music. The orchestra from Cornell University played at this concert. The musical director was W. Grout Egbert, and J. D. Beall was the accompanist.

The annual commencement concert of the Lincoln (Neb.) Conservatory of Music was held at the First Baptist Church in Lincoln. A class of five received their diplomas from Dr. Rowlands, Miss Lell Loucks, Miss Stella Smith, Miss Josephine Nelson, Mrs. John G. Maher and Miss Anene Poston.

The program at the April recital at the Beethoven Conservatory of Music at St. Louis, Mo., was contributed by the following pupils: Miss Siegrist, Miss Keough, Miss Zenor, Miss Kolling, Miss Bain, Miss Desebrock, Miss Frank, Miss Hillis, H. B. Maginn, Miss Hammer and Miss M. Jones, Miss Kuttner and Miss Becker.

The violin pupils of Ludwig Schenck, of Rochester, N. Y., gave their spring recital on May 10. Solos were played by William F. Miller, George Pond, Miss Beth Rogers, George P. Arnold, Miss Lottie Ellsworth, Julius Stoll, Jr., and Georg Henricus. There were also several ensemble numbers by some of the pupils.

A piano recital was given by the pupils of Miss Sadie Belle Winegar, on Wednesday evening, May 15, at Whitton Hall, Rochester, N. H., assisted by Miss Helena G. Parrish, soprano, and Ernest V. Marsh, violinist. The pupils who played were Miss Maidie J. Roster, Miss Grace Nichols, Miss Phyllis Eland, Miss Henrietta S. Winegar and Master Edward Betts.

Miss Edith Minor, soprano, gave a recital at Comstock Hall, East Hartford, Conn., at which she was assisted by Miss Ruth Baynard, of New York, violinist; Miss Alice Warren, of New York, contralto; Robert E. S. Olmsted, of New York, baritone; Ernest M. Ehlers, baritone; Miss Florence P. Farnham, of New York, and Miss Louise Spieske, of Hartford, accompanists.

The senior class at the Findlay (Ohio) Conservatory of Music has formed a class organization and selected Guy C. Latchaw, president; secretary, Noah Paulin; treasurer, Carl Webber. The class includes the following members: Miss Gertrude Maxwell, Miss Ruth Goodenough, Miss Emma Kayser, Miss Trixie Bogle, Messrs. Guy C. Latchaw, Noah Paulin and Carl Webber.

The Bedford (N. Y.) Musical Society presented Mendelssohn's "Elijah" at the spring concert given at Mount Kisco. The musical conductor was R. Huntington Woodward, of Brooklyn. Louis R. Dressler was the organist and Walter P. Stanley the pianist. The vocal soloists were Mrs. Dorothy Harvey, soprano; Miss Alice M. Sovereign, contralto, and Royal Stone Smith, baritone.

A Tenor Dead.

Frederic C. Packard died Thursday, from bronchitis, in his room at the New York Conservatory of Music, at 112 East Eighteenth street. He was for more than twelve years the leading tenor of the Carl Rosa Opera Company. After the death of his wife, six years ago, he came here from Europe, and became an instructor at the Conservatory of Music.

Burmeister to Spend the Summer in Europe.

Richard Burmeister will sail on May 30, on the Barbarossa, and spend the summer in Germany and Austria.

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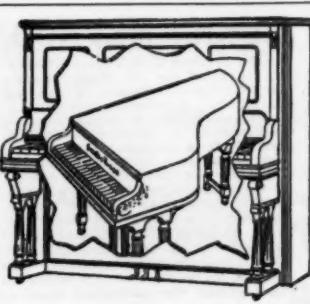
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Munich News.

MUNICH, May 6, 1901.

THE new Prince Regent Theatre, or Richard Wagner Festival Playhouse, in Munich is advancing toward its completion. The same is being erected on the banks of the River Isar, not far from the place where King Louis II. of Bavaria intended to build the Richard Wagner Theatre. The stage, which will be built completely according to the reform projects of Richard Wagner, is progressing and has reached a considerable height. The stage itself is constructed of stone and iron and its building is under the control of the famous and congenial stagemaster, Karl Lautenschlaeger. The arrangement of the stage will be in symmetry and detail such as the world has not yet seen. The seating arrangement, arising like an amphitheatre to the height of the royal boxes, shows how carefully the builders have considered the comfort of the public. The interior will be elaborately fitted up. The theatre will be opened for a selected party of guests on Tuesday, August 20, and for the public on the following day, Wednesday, August 21, at 5 o'clock in the afternoon with the "Meistersinger von Nurnberg." This work of the famous musician will be performed in completely new arrangement of decoration and costumes; the chorus and orchestra will be considerably added to and the first German artists of all stages will take part, in connection with the numerous artists of the Munich Royal Theatre.

Music in Canada.

Mrs. Stewart Houston, of Toronto, who as Mme. Beverley Robinson is better known to the concert going public, gave a reception on May 4 in honor of Madame Albani. Among those present were Mr. Gye and Douglas Powell.

On May 5 Horace Garner Seaton entered upon his new duties as organist of the Church of St. Alban, Ottawa.

In Toronto pupils of Dr. Albert Ham recently gave a creditable concert at the Conservatory of Music.

Canadians are much interested in the continued success of Harry M. Field, the eminent pianist, who is now a resident of Leipsic, Germany. At one of the latest concerts given in the latter city by Mr. Field's pupils, the following promising musicians took part: Mr. Kitchen, Miss Olga Ballantine, Miss Bajohr, Mr. Campbell and Mr. Spanell.

The summer series of band concerts has begun at Hanlan's Point, Toronto.

J. Truman Wolcott, organist of Westminster Methodist Church, London, Ont., is to be congratulated upon the success of his oratorio "Hezekia," concerning which the local press has printed enthusiastic estimates. The text of the oratorio is arranged by Rev. Howard Duffield, of New York.

The choir of Westminster Presbyterian Church, Toronto, recently gave a creditable service of praise. The soloists included Miss Greta Masson, Mrs. Lun-Reburn, Alex M. Gorrie and Paul Hahn.

Under the direction of Mr. Buels a successful ballad concert was recently held in Ottawa.

May 8 was the date of the Ottawa Amateur Orchestral Society's last concert of the season.

On May 4 Mrs. Edward Fisher held a musical reception at her residence in Rosedale, Toronto.

Mr. Fairclough gave one of his representative organ programs in All Saints' Church, Toronto, on the evening of May 7.

Under the direction of F. H. Torrington the Toronto Permanent Orchestra's second concert of the season took place in Massey Music Hall on the evening of May 7. The program included Massenet's "Last Rest of the Virgin" and selections from "Carmen" and "Tann-

häuser." The soloists were Miss Lillian Landell, pianist, and Miss Grace Lillian Carter, a talented Boston contralto.

William Reed, the Canadian concert organist, gave a recital in Chalmer's Church, Quebec, on Tuesday evening, May 7, when the program consisted of compositions by Dethier, Widor, Haydn, Bach, Schubert, Lemmens, Roeckel, Callaerts, Wolstenholme and Weber, and an original Grand Chorus by Mr. Reed.

Douglass Powell, of Madame Albani's company, visited Havergal College, Toronto, on May 4, and sang a number of selections for the pupils and faculty.

Third Burmeister Pupils' Recital.

THE third recital by the pupils of Richard Burmeister was given last Saturday morning at the Burmeister residence, 604 Park avenue. Seven pupils played and among them were two little girls, one of them undoubtedly a genius. The program follows:

Concerto in C minor (first movement).....	Beethoven
(With accompaniment of a second piano.)	
Miss Annie R. Grigsby.	
Gavotte from Violin Sonata.....	Bach
(Piano transcription by Saint-Saëns.)	
Miss Delphine A. Martin.	
Perpetuum Mobile.....	Mendelssohn
Miss Eugenia Shaskan.	
Rondo Capriccioso.....	Mendelssohn
J. Schuldner.	
Andante con Variazioni.....	Schubert
Henrietta Bach.	
Three songs transcribed by Liszt—	
Du bist die Ruh.....	Schubert
Serenade, Hark, Hark, the Lark!.....	Schubert
Margaret at the Spinning Wheel.....	Schubert
Mrs. M. C. Baetenhausen.	
Concertstück in F minor.....	Weber
(With accompaniment of a second piano.)	
Ida Rothstein.	

Henrietta Bach and Ida Rothstein were the juveniles, Miss Bach being just twelve years, and Miss Rothstein thirteen years old. Miss Bach, who played at one of Mr. Burmeister's recitals last season, is a rarely gifted child. Mme. Nellie Melba has taken a personal interest in the musical career of this little New York girl. During the last opera season little Miss Bach played for the great coloratura soprano and the latter expressed herself as charmed with the child's extraordinary talents.

At the recital of her teacher last Saturday morning Miss Bach played more brilliantly than ever the Schubert Andante with variations. Miss Rothstein, too, is a girl of much promise. Her playing is very musical. Miss Grigsby, who played the first movement of the Beethoven concerto, and Mrs. Baetenhausen, who played the group of Schubert songs transcribed by Liszt, were deserving of special mention. The other youthful pianists who appeared also did well in showing the results of Mr. Burmeister's thorough teaching, and Mr. Burmeister played the second piano parts for the opening and closing numbers of the recital. The final musicale of the season will be given next Saturday morning, May 25.

Ion Jackson.

DR. ION JACKSON, the tenor, has had a busy season, filling engagements all over the country. Some of his dates, past and future are as follows: April, Toledo, Ohio; Easton, Pa.; Bethlehem, Pa., and Hackettstown, N. J.; May 9 and 10, Dover, N. H.; May 13, Women's College Club, Jersey City, N. J.; May 21, Geneva, N. Y.; May 22, Auburn, N. Y.; May 24, Watertown, N. Y.; August 1 and 2, N. H. M. T. A. Festival; August 22, Hampton Beach. Dr. Jackson has also been booked for five weeks with the Central Lyceum Bureau and the Redpath Lyceum Quartet for next season. On May 30 he will sail for a two months' trip to Europe.

Von Klenner Pupil Gives a Song Recital.

ISS BESSIE A. KNAPP, soprano soloist of St. Paul's Church, Tuxedo Park, and one of the very accomplished pupils of Mme. Evans Von Klenner, gave a song recital last Wednesday evening at the Von Klenner studio, 40 Stuyvesant street. Miss Knapp is a popular young woman, and once a year her wealthy friends prominent in Tuxedo and New York society subscribe for tickets for a recital as a testimonial of their regard for her as a friend and artist. As Madame Von Klenner very thoughtfully offered her handsome and spacious studio, the young singer saved the expense of renting a hall.

Miss Knapp was assisted by Frederick Landau, violinist, and her piano accompaniments were played by Mrs. T. Elliot Hines. Among Madame Von Klenner's advanced pupils are a number who have made astonishing progress, and Miss Knapp is one of these successful singers. Her voice only a year ago was one remarkable for its sweetness but small volume. In a year, however, or some sixteen months, to be exact (since the writer last heard her), it has grown richer in all the registers, and thanks to the skillful training of Madame Von Klenner, the increase of power has not been made at the expense of the quality, which, if anything, is finer than ever. All of this proves again that Madame Von Klenner is the exponent of a logical vocal method. She understands the secret of voice building as thoroughly as the tried trainers of young athletes or of blue blooded horses understand their work. It is marvelous what she has done in a few years with some of her voices.

Miss Knapp's program, presented in English, German, French and Italian, is another illustration of the Von Klenner teaching, finely cultured and catholic in all its branches.

The program for the evening follows:

Nocturne	Chadwick
La Chanson des Lavandières	Nevin
Waldesgespräch	Schumann
Souvenir de Moscou	Wieniawski
O Luce di Quest' Anima	Donizetti
Les Filles de Cadix	Ries
Suite in G	
Gondoliera.	
Perpetuum Mobile.	Mr. Landau.
Neuer Frühling	Beines
Awake!	Pélissier
Les Filles de Cadix	Tosti
Songs with violin obligato—	
Invocation	D'Hardelot
Spring Song	Weil
Miss Knapp and Mr. Landau.	

After the aria from Donizetti's "Linda di Chamounix," Miss Knapp was compelled to add an encore, and for this she sang "Obstination," by Fontainelles. The singer was also heartily recalled at the close, and by the request of her admirers repeated "Invocation," by D'Hardelot. Both in the brilliant florid numbers, like the Donizetti aria and "Les Filles de Cadix," by Tosti, and in the straight legato singing Miss Knapp showed the results of Von Klenner schooling. Mr. Landau's playing pleased the audience, and he, too, gave one extra number.

Following are the patrons and patronesses of the recital:

Patronesses—Mrs. Charles B. Alexander, Mrs. George Grenville Merrill, Mrs. Richard Delafield, Mrs. Grenville Kane, Mme. Katherine E. von Klenner, Mrs. Enos V. Wood, Mrs. George Griswold, Mrs. H. W. Munroe and Mrs. M. A. C. Preston. Patrons—The Rev. George Greenville Merrill, Richard Delafield, Grenville Kane, Jeremiah T. Brooks and Charles F. Hoffman, Jr.

Miss Knapp received numerous bouquets.

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WILLIAM C. CARL.

Hayden Organ Recital.

WILLIAM HAYDEN, the blind pupil of the National Conservatory of Music, who gave an organ recital at the Church of the Ascension, corner of Tenth street and Fifth avenue, last Wednesday afternoon, is thoroughly qualified to fill the position of organist and choir-master. At the conservatory, where he studied three years with Professor Heinroth, he is recognized as a remarkably gifted young musician. He has composed a number of songs, which Mrs. Thurber herself will have published next season.

Young Hayden—he is only twenty-one years old—came to New York from the State Asylum for the Blind at Baton Rouge, La. The vice-principal of that institution, a noble woman, seeing his talents came on to New York and consulted with Mrs. Thurber about Hayden's prospects. Mrs. Thurber became interested, and when she realized that Hayden was a talented youth encouraged him, and after his examination he received Mrs. Thurber's scholarship. At the time of his entrance into the conservatory Hayden could play the piano and violin after a fashion, but after his three years' training here with the best teachers he comes before the public as an artist worthy of a successful career.

Besides accepting him as a free pupil at the conservatory, Mrs. Thurber was instrumental in having the young man admitted to the Home for the Destitute Blind, at 104th street and Amsterdam avenue, a private institution founded for residents of New York State only. The Belmonts, particularly the late Mrs. August Belmont, were generous supporters of the institution, and because of Mrs. Belmont's mutual interest in the National Conservatory and the Home for the Blind, the rules were set aside in the case of the young musician from the South. Mr. Hayden plays the chapel organ at the Home for the Blind at all the services.

At the recital last Wednesday afternoon in the Church of the Ascension Mr. Hayden played compositions by Bach, Guilmant, Dubois, Mendelssohn, Rheinberger and Lemaigre. Many in the church were touched by the wonderful musical gifts of the sightless young man seated at the fine organ. His playing is thoroughly musical and finished.

Miss Josephine Emerson, a violin pupil of Leopold Lichtenberg, and now herself an assistant teacher at the conservatory, assisted at the recital. Miss Emerson played the Andante from the Mendelssohn Violin Concerto and a Romance by Wieniawski.

Miss Daniel's Operetta at Adelphi, Brooklyn.

A N operetta in two acts entitled, "A Copper Complication," was given at the Brooklyn Germania Hall, music by Miss Mabel D. Daniels, the libretto by Miss Rebecca Lane Hooper, for the exclusive benefit of the Brooklyn Adelphi College endowment fund. The chorus numbered about fifty beautiful young ladies, mainly from Adelphi College, costumed in a rich and beautiful manner. The solos were well given, and with a just regard of the part represented. Special mention should be made of the beautiful singing of Miss Daniels, and the artistic acting of Miss Hooper and Miss Josephine Sherwood. The music of the operetta is well written, the solos were melodious and the choruses very effective. Miss Daniels, the composer of the work, has just graduated from Radcliffe College, Cambridge, Mass. During her course she studied music under J. K. Payne, professor of music in Harvard and Radcliffe colleges. Miss Daniels' father is president of the Handel and Haydn Society, Boston, and she is the niece of the well-known voice teacher of New York, J. Harry Wheeler. Miss Hooper is also a recent graduate of Radcliffe College, a lady of brilliant mind, as evinced by the witty libretto of this operetta. Miss Daniels and Miss Hooper have now under rehearsal an operetta which will be given in Boston the

first of June. A brilliant future may safely be predicted for both of these young ladies, if they continue in the line of work they have so successfully begun.

Mrs. Katharine Fisk's Western Triumphs.

THAT Mrs. Katharine Fisk is meeting with most flattering success on her concert tour is apparent from the appended press notices. In filling music festival and recital dates this month in the Middle West the beautiful voice, rare art, and attractive personality of this distinguished contralto are creating a profound impression, and she seems to be adding, with every appearance, to her list of European and Eastern triumphs.

Mrs. Fisk made a profound impression in Mendelssohn's "But the Lord Is Mindful of His Own." Mrs. Fisk's voice is a glorious contralto of unusual smoothness and range. Her phrasing is almost phenomenal, and in the "St. Paul" aria she did most effective work.—Peoria Journal, May 8, 1901.

The ovation of the evening was given Mrs. Fisk, who has established herself here, as elsewhere, as a favorite. Her appearance last evening was the occasion for a generous reception and tumultuous applause. In the aria her artistic finish made it something long to be remembered. She has a depth and sonority and a vocal intensity few singers possess. Her personality wins at once, and with the beautiful voice as its complement the effect is wonderful.—Peoria Herald-Transcript, May 8, 1901.

Mrs. Katharine Fisk was greeted with a warmth that showed what a favorite she is. She looked magnificent in a gown of crimson silk, and she sang with all the noble breadth and dignity of style that are characteristic of this great singer. Her splendid rendition of the aria, "The Lord Is Mindful of His Own," roused the audience to the greatest enthusiasm, and she was obliged to respond to an encore.—Peoria Star, May 8, 1901.

Removal of the Faelten Pianoforte School.

AN interesting bit of news is the anticipated removal of the Faelten Pianoforte School, of Boston, to its new quarters on September 1. The location selected, No. 30 Huntington avenue, overlooking the public library and Copley square, is unquestionably the educational centre of the city, and is destined to remain so for a good many decades to come. The school will have greatly enlarged teaching rooms and offices, a spacious front entrance, and every possible accommodation and comfort that can be provided for its patrons. The location of Faelten Hall on the street floor will be a great convenience. The offices, waiting rooms and teaching rooms will be on the third floor. The street cars stop directly in front of the building, and connect with all other lines and with the elevated road. The Back Bay stations of the Boston and Albany, and the New York, New Haven and Hartford railroads are in the immediate vicinity.

The recital which was given in Steinert Hall on Monday evening by twenty-five pupils of the Faelten Pianoforte School was well attended. Classic and modern music made up the program, which was an excellent performance throughout.

Carl Klein.

LEIPZIG, May 4, 1901.

At a recent conservatory concert young Klein gave ample evidence of being on the right road to become a violinist of high rank. His tone is warm and satisfying, and coupled with plenty of youthful temperament his playing of a Bruch Romanza was delightful. That Klein has technical talent of a high order was evinced in the sustained spiccato which violinists are aware exists in the "Moto Perpetuo" of Paganini. It was spiccato in the true sense of the word, and the bowing and wrist poise are quite identical to that belonging to his instructor, Arno Hill, who also played the accompaniments in a manner which gave the young soloist absolute support. The large and critical audience, which was mostly made up of students, testified its approval by hearty applause, and the many friends of the Kleins in New York will be pleased to hear of this successful appearance.

K.

Closing Tonkunstler Musicales.

THE Tonkunstler Society gave its closing New York musical for the season at 114 East Fourteenth street last Tuesday night, May 14. A large number of musicians attended, and most apparently enjoyed the rarely excellent program. Here it is:

Trio for piano, clarinet and viola (E flat).....Mozart
Alex. Rihm, Wilhelm Foerster and Henry Schradieck.

Soprano solos—

Fruhlingsstrom, op. 63, No. 1.....Brahms

An eine Aeolsharfe, op. 19, No. 5.....Brahms

Ständchen, op. 17, No. 2.....Richard Strauss

Miss Louise B. Voigt.

Piano solo, Theme with Variations and Fugue, op. 29.....Saar

The composer.

Quartet for piano, violin, viola and cello, op. 26, A major...Brahms

August Spanuth, Ludwig Marum, Henry Schradieck and Leo Schulz.

Miss Louise B. Voigt.

The playing of the Mozart trio was delightful, the musicians giving a good ensemble and the restful, classic spirit demanded by the score. Miss Voigt simply thrilled her admirers with the singing of the two very difficult Brahms songs. The beautiful voice of this singer and her equally beautiful method make a combination not often found among our younger concert singers. Another thing: Miss Voigt is blessed with temperament, and that she is studying faithfully is shown in the compositions she selects to sing. Following the Brahms songs she gave the "Serenade," by Richard Strauss, accentuating the airy, fairy sweetness of the song by singing it at a more rapid tempo than that taken by most singers. Many doubtless will prefer Miss Voigt's manner of singing the "Serenade" to that of artists who sing it slower. Mr. Rihm accompanied for Miss Voigt.

All the musicians in the room were naturally interested in the piano solo, "Theme, a Set of Variations and Fugue," by Louis V. Saar, and convincingly played by the composer. The theme is very beautiful, recalling a cathedral or some churchly structure of symmetrical architectural design. Few lovelier themes are heard. The variations are difficult and the list is rather extensive, but there is infinite variety. Considered as a whole, the theme, with the variations and fugue, are marked for their originality and a second presentation would certainly reveal other things to admire. Mr. Saar's inventive mind is matched by his unceasing industry. His compositions have been heard at many concerts this season.

Messrs. Spanuth, Marum, Schradieck and Schulz played the great Brahms quartet with snap, breadth, as well as with musicianly finish, and their number very appropriately closed an evening filled with many musical delights. Jacob Altschuler, who was to have played the violin part for the Brahms' quartet, was detained at another concert, but Messrs. Rihm and Schradieck proved equal to the occasion, the former by sending a messenger boy for the missing part, and the latter by playing it with readiness quite remarkable even for a musician of his skill. It was Mr. Schradieck who prevented a change in the program, and the musicians rewarded him with an ovation. Miss Voigt and Mr. Saar and the ensemble players all shared in the enthusiastic applause. The Tonkunstler audiences are very inspiring, and therefore it is not surprising that the same artists often do better at these private concerts than at their public appearances.

Last evening (Tuesday) the Tonkunstler Society gave its closing Brooklyn musical. A unique program was given.

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DESPATCH from Chicago gives the news that J. Vandusen, an experienced concert director, has been appointed manager for the Hannah & Hamlin concert agency.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., May 20, 1901.

Clarence B. Shirley sang last Tuesday evening with the Newton Choral Society, and on May 11 the singer appeared as soloist at a performance of Gaul's "Joan of Arc," presented at Fitchburg by the high school of that place. Conductor Blaisdell has engaged Mr. Shirley for the Vermont Musical Festival.

At the thirtieth annual reception of Grace Church, Cambridge, Miss H. Elizabeth Meyers, a pupil of Bruce W. Hobbs, sang "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah." A number of music lovers in the audience expressed themselves charmed with the voice and method of this promising artist.

Mr. Hobbs sang at the Wellesley College chapel service last Sunday (May 12). The musical part of the service was very fine. The organist was MacDougall, associate professor in the college. The choral numbers were sung by the Wellesley College choir. The solo musical numbers follows:

Tenor solo, <i>It Is Native Worth</i> (<i>The Creation</i>).....	Haydn
Organ, <i>Achieved Is the Glorious Work</i> (<i>The Creation</i>).....	Haydn
Tenor solo, <i>The Sorrows of Death</i> (<i>Hymn of Praise</i>).....	Mendelssohn
Organ, <i>Allegretto</i> (<i>Hymn of Praise</i>).....	Mendelssohn
Tenor solo, <i>There Is an Hour of Hallowed Peace</i>	Cheney
Mr. Hobbs sang recently at a musicale given by the Chestnut Hill Club, four songs by Clayton Johns, a song in manuscript by Kahn, and "Ich Liebe Dich," by Schultz. Last Thursday evening Mr. Hobbs sang for a social class at Chelsea this group of songs:	
Lovely Month of May.....	N. Douty
Princess Pretty Eyes, op. 20.....	C. Johns
Auge si pur (<i>Favorite</i>).....	Donizetti
In Autumn, op. 20.....	C. Johns
A Bridal Measure, op. 20.....	C. Johns
To Her Late Corinna Sings, op. 20.....	C. Johns
Merry Maiden Spring, op. 58.....	MacDowell
My Heart Is Thine.....	J. Schultz

A One Arm Piano Concerto.

HEERR MANDYCZEWSKI writes from Vienna to the London *Musical Times*:

After an interval of a good many years, the celebrated Hungarian piano virtuoso and director of the National Conservatorium in Budapest, Count Geza Zichy, has again made his appearance at a concert, the receipts of which, in view of his high social position, were, as a matter of course, devoted to charitable purposes. A truly rare and noble artistic personality is that of Count Zichy. Deprived, unfortunately, of his right hand, his playing is limited to his left; and yet, what a marvellously complete performance it is! The opening number of the program was a piano concerto of his own composition, with orchestral accompaniment; a brilliant and effective work, colored with national Hungarian elements in its middle movement, chivalresque and nobly animated in the preceding and concluding sections. As a piano concerto for the left hand only, it certainly occupies a unique place in musical creativity. Equally unique was the Count's mastery of the keyboard, which, indeed, bordered on the miraculous. And this impression was enhanced by his interpretation of the solo pieces, particularly of a number of transcriptions of vases by Strauss. Here we had the direct manifestation of an impetuous temperament, of a healthy musical nature, combined with an exceptionally delicate sense for beauty of tone, for melodious expression and energetic rhythm. Judging by the sense of hearing only, and without seeing Count Zichy play, the picture of the one armed, and therefore imperfectly equipped,

performer completely fades from the mind of the listener. And yet this is only a minor portion of the praise to be bestowed. The Count, in fact, is an artist of the very first order, whose performance does not merely astonish; it also appeals to the heart and elevates the mind of the listener.

Mariner May Recitals.

Second Recital.

MISS CHARLOTTE COLE, pianist, a pupil of Frederic Mariner, of the Virgil Piano School, 29 West Fifteenth street, played the second recital of the May series given each year by this well-known instructor.

These annual May recitals have developed into an expected fact among Mr. Mariner's pupils and their friends, and many a music lover looks forward to their coming with pleasant expectations. Miss Cole has been heard several times at various May recitals, always showing improvement mentally, musically and temperamentally.

Somewhat of an innovation was the opening number on the program. Accustomed as we are to the conventional Bach or Beethoven opening number, the "Hunting Song," by Schumann, was a happy digression. In direct contrast followed the "Slumber Song," by the same composer. Not an easy composition to interpret at best, Miss Cole sang it with sustained tones that imbued it with the real lullaby atmosphere, making it enjoyable to all and a credit to her art.

A dainty conceit by Wachs, "Ballet Mignon," closed Miss Cole's first group, gaining a round of applause and a large bouquet of choice orchids.

Assisting at this recital, Theodore Ernest Burger, baritone, next sang a group of Old English songs, displaying a voice of considerable power and sweetness and indicating possible results to come of no mean order.

In her second group Miss Cole chose the enjoyable to everyone style of composition.

A Waltz in F minor, by Chopin, showed evidence of considerable study and care in practice, and was very pleasing, as was also the "Papillons," by Lavallee, taken at a rapid tempo and seeming to fill the air with myriads of floating butterflies.

An Allegro Scherzando, by Haberbier, and the "Florence Waltz," by Liebling, were next played with a good command over tone color and with excellent technical merit.

Mr. Burger's second appearance elicited a hearty greeting, and as if in response he gave his second number so effectively as to gain an encore, to which he sang a short selection that proved to be his best work of the evening.

Miss Cole closed her program with a group of Liszt, Chopin and Beethoven pieces, and more than came up to expectations in each. During the evening she covered almost the entire ground of musical expression and effects, showing a much greater all-round development than the average piano pupil, who is apt to be confined within the narrow limits of one style of composition.

Besides the numbers on the program she played two encore pieces, displaying in each the same fine qualities, technical and musical, that mark her work.

Special mention should be made of the very beautiful stage decorations for this recital, a wealth of palms, apple blossoms and dogwood blossoms, kindly furnished by Daniel Cole, the Jersey City florist, made the stage a picture long to be remembered.

Mr. Mariner may well feel proud of the success that attends his pupils' public efforts.

A Hackensack Concert.

ON Tuesday, May 28, the Kaltenborn String Quartet and Arthur Voorhis, pianist, will give a concert at the Oritani Field Club, Hackensack, N. J. Both Mr. Kaltenborn and Mr. Voorhis are to play solos in addition to the quartet works.

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Matinee Musicale for the Infanta Eulalia.

Given by Sebastian B. Schlesinger and Mlle. Berthe Schlesinger—A Delightful Program.

SEBASTIAN B. SCHLESINGER and Mlle. Berthe Schlesinger gave a most enjoyable matinee musicale yesterday afternoon, in honor of the Infanta Eulalia, at their apartment, 169 Boulevard Malesherbes. The host had prepared a most attractive program that was greatly appreciated by his many guests. Madame Héglon and M. Noté, of the Opéra, and M. Gautier, of the Opéra Comique, were in splendid voice. M. Schlesinger delighted everyone by playing a number of his own compositions, and Mlle. Schlesinger sang most charmingly. The Infanta Eulalia was a most interested listener and heartily complimented M. Schlesinger upon the excellence of the music. The program was:

D'Une Prison.....Schlesinger
L'Heure Exquise.....Schlesinger

Rondo Capriccioso.....By the author.

Air du Roi de Lahore.....M. Jacques Thibaud.

L'Air du Tasse.....M. Noté (of the Opéra).

Air du Roi de Lahore.....Godard

Mlle. Berthe Schlesinger.

Cavatine de Roméo et Juliette.....Gounod

M. Gautier (of the Opéra Comique).

Le Nil.....Xavier Leroux

Mme. Héglon (of the Opéra), accompanied by the author and by M. J. Thibaud, on the violin.

Romance en fa.....Beethoven

Polonaise.....Wieniawski

M. Jacques Thibaud.

Im Garten blüht n'e Blume.....Schlesinger

Phil's Secret.....Schlesinger

Mlle. Schlesinger, accompanied by the author.

Air de la Coupe du Roi de Thulé.....Diaz de Soria

M. Noté (of the Opéra).

Noël Païen.....J. Massenet

Madame Héglon (of the Opéra).

Duo d'Hérodiade.....Massenet

Mlle. Schlesinger and M. Gautier.

M. Félix Leroux played most of the accompaniments.

The United States Ambassador, General Porter, and the Italian Ambassador, Comte Tornielli, had expected to be present, but because of diplomatic appointments sent regrets. Among those present were Mlle. Lisboa, in attendance on the Infanta Eulalia; Comtesse de Ressler, Marquis and Marquise Paulucci di Calboli, Mrs. and Miss Singer, Mrs. and Miss Van Dussen Reed, Miss Reed, Mrs. Griswold Gray, Miss Irwin, Mr. and Mrs. Stannard Wood, Mr. Cachard, Mr. and Mrs. Kingsland, Mr. Hollman, Mr. and Mrs. de Garmendia, Mrs. Jaffray, Mrs. E. Jaffray, Mrs. John R. Drexel, Dr. and Madame Magnin, Dr. and Madame Nevada-Palmer, Mlle. Worms, Mlle. Eustis, Hardy Thé, Mrs. and Miss Gowdy, Comte and Comtesse de Friese, Mrs. and Miss Duff, Sir Campbell and Lady Clarke, Marquis and Marquise de Castrone, Comtesse de Coëtlogon, Comte Jametel, Mr. and Mrs. Alfred Béls, Mlle. Hegeman-Lindencrone, Comtesse de Coëtlogon and Dr. Barclay.—Paris Edition New York Herald, May 8.

Brounoff Conservatory Opening.

P LATON BROUNOFF last week established a conservatory of music at 251 East Broadway, where he has a suite of beautifully fitted up rooms. At a house warming last Saturday night several of his intimate friends were present, admiring the many exquisite appointments and partaking of varieniki and other distinctively Russian condiments and beverages.

Mr. Brounoff will be at his uptown studio, 10 East Seventeenth street, as usual, all day Monday and Thursday, leaving the downtown conservatory in charge of his secretary and assistant, Miss Orbmor; his time is much in demand at the conservatory, and owing to this demand he will this summer not go to the country, but devote himself to his specialties, teaching piano, voice, sight reading and harmony.

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SAN FRANCISCO, May 13, 1901.

HE city is in holiday array for the arrival of the President to-morrow afternoon. All the streets through which processions are to pass are bowers of green and Chinese lanterns, buildings are decorated with every possible combination of red, white and blue, with plenty of wreaths, pictures, welcomes, &c. It has been requested that all business houses close their doors after 3 o'clock to-morrow, but it remains to be seen how many will comply with this request.

The musical events of the present week will consist principally of music at different receptions and banquets in honor of the distinguished guests, Henry Heyman having the programs at the Thursday afternoon reception and the banquet at the Palace Hotel. He will have an orchestra of about twenty men. At all receptions there will be more or less music.

Twenty-four of Mrs. Marriner-Campbell's pupils will sing at the Hopkins Art Institute, at the reception given by the women's clubs to the ladies of the Presidential party. There will be six voices in each part, thoroughly well balanced. The air by Millard, "Vive l'America," has been arranged by Mrs. Campbell for the occasion.

◎ ▲ ◎

The recital by pupils of Percy A. R. Dow on Saturday last was well attended, and the audience expressed themselves much gratified by the young people who sang. An excess of tremolo marred the singing, but perhaps it was from nervousness, a condition that too often obtains in public singing by inexperienced young students. On Saturday next there will be a second recital, the program being presented by Mrs. Richard H. Robb, Mrs. Margaret G. Best, Miss Juliet Greninger, Miss Marion H. Coyle and Walton Webb. As on last Saturday Miss Julia Levinson will be the accompanist.

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A fashionable audience responded to the invitations for a reception given by the directors of the "Infant Shelter" in Minna street on Friday evening. The officers were assisted by some young ladies. Mrs. Gustavus Arnold had charge of the program, which included a duet by Mrs. Arnold and Willard Young; violin solo by Miss Elsie Sherman, accompanied by her sister Miss Sherman; song by Garner Stenhouse, piano solo by Miss Ada Clement, vocal solo by Mr. Young and a group of songs by Mrs. Arnold. Mrs. C. E. Cooper is president of this charity, and the other officers are: Vice-President, Mrs. W. D. Fennimore; treasurer, Mrs. Luther J. Holton; recording secretary, Mrs. Robert L. Toplitz; corresponding secretary, Mrs. Charles H. Wilson; directors, Mrs. C. E. Cooper, Mrs. E. B. Cutter, Mrs. W. D. Fennimore, Mrs. B. M. Gunn, Mrs. Luther J. Holton, Mrs. A. W. Jackson, Mrs.

Rebecca Jennings, Miss Jennie McFarland, Mrs. W. M. Pierson, Mrs. R. L. Toplitz and Mrs. C. H. Wilson.

◎ ▲ ◎

There was a large attendance at the concert given last evening in Sherman-Clay Hall for the benefit of the Home Finding Association of the Pacific Coast. The following program was rendered, and was much enjoyed by the audience: 'Cello and piano, L. Waterman and Miss Nettie Wolner; monologue, Miss Edna Dudley; dance, Irish lilt, Master Ormond and Miss Ruth Smith; baritone solo, R. E. J. Kern, Miss Tonita Vallejo, accompanist; harp solo, Mrs. Alexandra Marquardt; recitation, F. Cooke Caldwell; dance, minuet de la cour, in costume, Master Ormond and Miss Ruth Smith; soprano solo, Miss Camille Frank; violin solo, Miss Eileen McCabe, Mrs. Noah Brandt accompanist; the Knickerbocker Quartet, Herbert Williams, first tenor; Dr. R. W. Smith, second tenor; D. B. Crane, first bass; L. A. Larsen, second bass.

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The following program was given by some of the violin pupils of Alexander Stewart at Kohler & Chase Hall, Oakland, last Monday evening before an audience of their parents and a few friends.

Duo, Symphonique Concertante, No. 1.....	Dancla
Polonaise.....	Miss Mina Clark, Miss Lillie Chrestoffersen
Air Varie.....	Rieding
Simple Aveu.....	Rhinehart
Berceuse.....	Thomé
Romance.....	Ray Rugg.
Duo, Symphonique Concertante, No. 3.....	Dancla
Romance from Second Concerto.....	Miss Isabel Seal, Charles H. Blank
Introduction and Polonaise.....	Wieniawski
Romance.....	Miss Mina Clark
Fantaisie, Maritana.....	Allen
Concert Polonaise.....	Charles Blank
Mazurka.....	Becker
Polonaise.....	Edwin Duval
Papini	Wieniawski
Miss Isabel Seal	
Lauterbach	
Miss Lillie Chrestoffersen	

On Thursday evening, at Century Hall, a recital was given by the younger pupils of Miss Ida B. Diserens. Those who took part were Helen Dodd, Anna Jacobs, Florence Conn, Elva Woodman, Zella Smith, Arville Thorp, Bruce Kennedy, Marion Greenwood, May Schlutter, Lurline Matson, Ellen Gimini, Grace Gimini, Miss Nonie Dodd. A violin pupil of Hether Wismer also appeared.

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Dr. H. J. Stewart's recital after service at Trinity Church yesterday afternoon consisted entirely of selec-

tions from the works of Wagner, including "Das Rheingold," fantasia; "Song of the Rhine Maidens" ("Götterdämmerung"); "Parsifal," prelude, Act 1; Funeral March ("Götterdämmerung").

Oakland Notes.

Mrs. Carrie Brown-Dexter entertained a large number of friends last Monday at her studio in the Blake Block. The rooms were beautifully decorated with flowers, roses and hawthorn predominating. A large number of prominent musical people of Oakland were present, and an interesting program was given. Late in the evening refreshments were served. Among the guests who were present were Rev. Ernest E. Baker, pastor of the First Presbyterian Church, and Mrs. Baker; Mr. and Mrs. W. H. Quinn, Mr. and Mrs. Harry Taylor, George H. Collins, Edwin Dunbar Crandall, Mrs. Clement Rowlands, J. H. Beckwith, Mr. Dean, M. W. Gellett, Mrs. A. A. Dewing, Miss Mabel Gray, Mr. and Mrs. W. W. Davis, Miss Emma Roberts and Miss Ella Brown. The following was the program:

May Day.....	Walthiem
The Nightingale.....	Delibes
Mignon.....	Mrs. C. C. Hughes.
Quis Est Homo (Stabat Mater).....	Rosini
In Maytime.....	Mrs. Nicholson and Mrs. Dexter.
Habanera, from Carmen.....	Dudley Buck
Mon Desir.....	Miss Helen Swayne.
.....	Mrs. Martin Schultz.
.....	Mrs. Carroll Nicholson.
.....	Miss Esta Marvin and William B. King, accompanists.

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Miss Effie Merrill, pianist, and Miss Sydney Miller, violinist, pupils of Miss Esta Marvin and Alexander Stewart, assisted by Miss Edith Hibberd, soprano, and Miss Esta Marvin, accompanist, gave a program at Kohler & Chase Hall Thursday evening.

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H. B. Pasmore will give a pupils' concert at the Unitarian Church Monday evening, May 27.

Several of the advanced piano pupils of John W. Metcalf will be heard in a program at the Unitarian Church Friday evening, May 24, assisted by Dr. Gilbert F. Graham, tenor.

Algernon Aspland, leading tenor of the First Presbyterian Church, of Oakland, has been engaged as tenor soloist at Temple Emanu-El, San Francisco.

Vocal pupils of Mrs. Carroll Nicholson will give a recital the first week in June.

A "Brahms morning" was given on Friday at the rooms of the Adelphi Club. P. T. Allen read an interesting and instructive paper on the composer. Mr. Allen, Will King, Edward Thornton, Charles Hughes and Miss McCurrie were the soloists.

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The San Francisco Call of recent date has the following:

A little incident not down on the program took place yesterday afternoon during the progress of the matinee at the Grand Opera House. Deputy Sheriff Waibel, armed with a writ of execution, levied on the money in the box office to the extent of \$64 to satisfy a judgment obtained last March in the Superior Court against the Moroso Amusement Company by Arthur W. Tams. The judgment was for \$220 and \$59.50 costs of court. Walter Moroso laid claim to the money in the box office, saying that the Amusement Company was a corporation distinct from the present management of the house. Waibel, who was inadvertently admitted to the box office by an employee who did not know his mission, was obdurate, however, and gathered up the \$64, which was all the money there was in sight.



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Fabian Recital at Clavier Hall.

S. M. FABIAN gave his second recital at Clavier Hall, 11 West Twenty-second street, last Friday evening. The pianist was assisted by Miss Bessie May Bowman, contralto. The following delightful program was presented:

Two Etudes.....	Chopin
Mazurka	Chopin
Ballade	Chopin
Valse	Chopin
Polonaise	Chopin
Recitative, Behold a Virgin.....	Händel
Air, O Thou that Tellest.....	Händel
Miss Bowman.....	
Danse Caprice.....	Grieg
Berceuse	Grieg
Scherzo	Mendelssohn
Walzer, from op. 54.....	Raff
Rondo	Field
Mr. Fabian.....	
Under the Rose.....	Fisher
Come Live With Me.....	Minetti
Rondo (Moto Perpetuo).....	Von Weber
Sorée de Vienne.....	Schubert-Liszt
Erlkönig	Schubert-Liszt
Mr. Fabian.....	

Mr. Fabian gave this second recital in response to the requests of numerous music lovers who were unable to gain an entrance into the hall at the time it was opened by Mr. Fabian. The skill of the pianist was set forth in THE MUSICAL COURIER several weeks ago. Above all things he is an eclectic player. The classic, the romantic and the dramatic all seem to appeal to him, and it is quite within his power to interpret each composer convincingly.

The pianist played the Chopin group with masterly comprehension, and the other compositions upon his program received what is their just due. The encores played by Mr. Fabian were a "Minuet," by Bouvy (a Chopin pupil), and selections from Rubinstein's "Bal Costume." Mr. Fabian is now the teacher of interpretation at the Clavier Piano School.

Miss Bowman, the young contralto who made her début about two months ago, already shows marked improvement. Certainly last Friday night she sang with greater freedom, and the excellent acoustics of the hall helped to reveal the fine quality of her voice. Miss Bowman is to be congratulated upon her clear enunciation. Every word in the aria from "The Messiah" was understood, and she executed the difficult score very well, indeed. Her father, Dr. E. M. Bowman, accompanied in his most musical and happy style.

Miss Bowman was recalled, presented with a bouquet of pink roses, and then for her encore she sang appropriately Denza's "May Morning." The young artist sang the songs by Fisher and Minetti charmingly, and being encored again sang "What Could Little Doris Do," by De Koven.

Cortland County Musical Festival.

THE first Cortland County, N. Y., Musical Festival, under the direction of George Oscar Bowen and Lee L. Wellman (succeeding the Mahan Festival), will take place at the Cortland Opera House, June 19, 20 and 21, with five concerts. The festival adult chorus of 250 voices and the children's chorus of 400 voices will be assisted by the following artists: Mme. M. Hissem De Moss, soprano; Caroline Gardner Clarke, soprano; Margaret G. Keyes, contralto; J. C. Bartlett, tenor; Henry B. Neejer, harpist. Buffalo Chamber Music Club, composed of Mrs. Nellie M. Gould, pianist; Joseph A. Bull, violinist; Richard Fricke, cellist, and Harry A. Jenniss, accompanist.

Concert Record of Works By Some of Our Best American Composers.**Paul Ambrose.**

The Shoogy-Shoo.....Mrs. Hitchcock, Binghamton, N. Y.

Mrs. H. H. A. Beach.

Violin and piano—La Captive, G string.....

Berceuse.....Ladies' Thursday Musicales, Minneapolis, Minn.

Mazurka.....Miss Maud Powell, Brooklyn, N. Y.

La Captive, G string.....Schubert Club Concert, St. Paul, Minn.

Berceuse.....My Lassie.....Mrs. Rice, Monday Fortnightly Club, Boston, Mass.

My Lassie.....Miss Julia Agnes O'Connor, Buffalo, N. Y.

Ah, Love But a Day.....Maurice de Vries, Detroit, Mich.

Spring.....Madame Nordica, Newark, N. J.

A Song of Love.....Miss Laura Struebbe, Cincinnati, Ohio

Scottish Cradle Song.....Miss Emma Juch, New Haven, Conn.

Three Flower Songs, quartet (women's voices).....The Euterpean Club, Chillicothe, Ohio.

Fairy Lullaby, song.....The Eurydice Club, Toledo, Ohio.

Dearie, song.....Schumann Ladies' Quartet, Chickering Hall, Boston.

Oh, Were My Love Yon.....Birmingham, Ala.

Lilac, song.....Mme. Margaret Maitland, Boston, Mass.

Menuet Italien, piano solo.....Ah, Love But a Day, song.....

Barcarolle, piano solo.....The Years at the Spring, song.....

Come Unto These Yellow Sands, quartet (women's voices).....Miss Josephine Knight, Boston, Mass.

The Years at the Spring, song.....The Rose of Avontown, cantata for women's voices.....

The Little Brown Bee, part song (women's voices).....Birmingham, Ala.

Long Ago, Sweetheart Mine, song, from op. 56.....

A Maid Sings High and a Maid Sings Low, from op. 56.....

The Brook, part song.....Choral Art Society, Brooklyn, N. Y.

Long Ago, Sweetheart Mine, song, from op. 56.....

A Maid Sings Light and a Maid Sings Low, song, from op. 56.....

To the Sea, piano, from op. 55.....Monday Musical Club, Syracuse, N. Y.

Nautlius, piano.....From a Wandering Iceberg, piano (from Sea Pieces, op. 55).....

Miss Edith Longstreet, Auburn, N. Y.

Charles Dennee.

The Thought of You, song.....Mr. Howland, Chicago, Ill.

Consolation, piano.....Miss Estelle Louise Warren, Boston, Mass.

The Tryst.....Max Heinrich, Chicago, Ill.

Henry K. Hadley.

Greeting.....The Butterfly Is in Love With the Rose.....

I Dreamed of a Princess.....Mrs. Morris Black, New York, N. Y.

Fair to See.....

The Thought of You.....The Water Nixie.....

I Dreamed of a Princess.....Mrs. Morris Black, Lakewood, N. J.

Fair to See.....

The Butterfly Is in Love With the Rose.....

Dear, When I Look Into Thine Eyes.....

The Water Nixie.....

I Dreamed of a Princess.....Miss Katheryn Taft, New York, N. Y.

J. H. Hahn.

Concert Polonaise, for piano.....Constantin von Sternberg, Philadelphia

Concert Polonaise, for piano.....Constantin von Sternberg, Atlanta, Ga.

Concert Polonaise, for piano.....Constantin von Sternberg, Detroit, Mich.

Concert Polonaise, for piano.....C. von Sternberg, Grand Rapids, Mich.

Concert Polonaise, for piano.....Miss Georgia Richardson, Detroit, Mich.

Love Me If I Live, song.....Miss Esther St. John, Grand Rapids, Mich.

Love Me If I Live, song.....Miss Cora Cross, Twentieth Century Club, Detroit, Mich.

Love Me If I Live, song.....Miss Cora Cross, Hillsdale, Mich.

E. W. Hanscom.

Lullaby Song, violin obligato.....Morning Musical Club, Fort Wayne, Ind.

Reinhold L. Herman.

Gypsy Serenade.....Max Heinrich, Chicago, Ill.

Helen Hood.

A Disappointment.....Arthur J. Phillips, Nashville, Tenn.

Henry Holden Huss.

The Jess'mine Bush.....{ Miss Esther B. White, Lyceum Theatre, Morristown, N. J.

Clayton Johns.

Because of Thee.....{ Hallett Gilberté, Boston, Mass.

Parting.....{ Frederick Howard, Des Moines, Ia.

Margaret Ruthven Lang.

The Dead Ship, from Five Songs, op. 15.....{ Zoa Pearl Park, Des Moines, Ia.

Irish Love Song.....{ Miss Emma Juch, New Haven, Conn.

Frank Lynes.

My King.....{ Owen Morris, Minneapolis, Minn.

My King.....{ Miss Julia Hancock, Danville, Va.

He Was a Prince.....{ Mrs. J. W. Brown, Ottawa, Ohio

He Was a Prince.....{ Miss Julia Hancock, Danville, Va.

When Love Is Done.....{ Mrs. Anna Colburn Plummer, Salt Lake City, Utah.

Edward MacDowell.

Etude de Concert.....{ Miss Marie Schade, Brooklyn, N. Y.

Merry Maiden Spring, song, from op. 58.....{ Miss L. Wilkes, Helena, Minn.

Thy Beaming Eyes.....{ Mrs. Zoa Pearl Park, Des Moines, Ia.

Thy Beaming Eyes.....{ Hugh McGibney, Terre Haute, Ind.

Thy Beaming Eyes.....{ John Jones, Milwaukee, Wis.

Thy Beaming Eyes.....{ Mrs. Hitchcock, Binghamton, N. Y.

Two Love Songs, op. 40.....{ Miss Marguerite McKinney, New York

Deserted.....{ Mrs. T. M. Newson, St. Paul, Minn.

Long Ago, Sweetheart Mine, song, from op. 56.....{ Miss Julia Heinrich, Chicago, Ill.

A Maid Sings High and a Maid Sings Low, from op. 56.....{ Miss Elizabeth Brinsmade, New York, N. Y.

The Brook, part song.....{ Choral Art Society, Brooklyn, N. Y.

Long Ago, Sweetheart Mine, song, from op. 56.....{ Miss Edith Longstreet, Auburn, N. Y.

John W. Metcalf.

Absent.....{ Mrs. Walter Reed, Spokane, Wash.

Edna R. Park.

A Memory, song.....{ Steinert Hall, Boston, Mass.

Thou Art So Like a Flower, piano.....{ Mrs. Agnes Marion Clark, New Haven, Conn.

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For Particulars apply to "Saturday Extra Department."

THE brain of the late Peter Benoit—an unusually large one, it is said—has been deposited in the Royal Conservatory of Antwerp.

WHAT was dubbed the Lex Cosima in the German Reichstag was thrown out by that body, and the clause which asked for an extension of twenty years for "Parsifal" was lost after Herr Richter spoke against it. Therefore, much to the Wagners' chagrin, "Parsifal" will become non-copyright in 1913.

THE Philadelphia Orchestra Association was formed last Friday in Philadelphia at a meeting of a number of wealthy citizens, with the object of maintaining an orchestra on an enduring basis. Twenty thousand dollars per annum was subscribed toward a guarantee fund for a term of years, and other subscriptions are promised.

THE following appeared in the *Herald's* Paris gossip last Sunday:

"Mme. Madeleine de Aarieux, a society cantatrice, has lost her case against the manager of the Opéra Comique for wrongful dismissal. A letter was read in court from a former 'chef de claqué,' arranging to provide an excellent reception for 80 francs (\$16), but their applause failed to draw."

Why didn't Madeleine spend 100 francs? Then she might have made a success. It's the amount that tells in Paris.

INSTRUCTION in music in the public schools of this city is a farce. The whole scheme should be abandoned. Music is a specialty; an art. Its study should not be a part of the curriculum of primary or grammar schools if for one reason alone, and that is that no competent music teachers can be found to do the kind of work that would be required if the study of music were raised to that standard which is necessary to make it a complement of the other studies.

LAST Saturday, Bergen, Norway, witnessed the unveiling of a monument to the memory of Ole Bull, the violinist. Dr. John Lund, a relative of the Buffalo conductor of that name, was the speaker, it being "Constitution Day," and Dr. Lund the former president of the Norwegian Parliament. The monument represents Ole Bull playing the violin while listening to the waterfall sprite called Nökk in Norwegian fairy tales. This fairy reclines at his feet touching the strings of his harp, over which a waterfall streams. The monument is described as a most poetic piece of sculpture, and is the work of Stephen Sinding, the gifted brother of a gifted composer, Christian Sinding. The Sinding brothers, despite their advanced political views, are much admired in their native land. The musician is the biggest man in his art North, while Stephen is said to be a second Thorvaldsen. There is also a monument erected to Ole Bull's memory in Minneapolis.

THE *Allegemeine Musik-Zeitung* of April 12 prints an interesting letter written in 1883 by Eduard August Grell, former director of the Singakademie, to a lady in answer to some inquiries she had made of him concerning Mendelssohn. Grell relates how he was constantly in the Mendelssohns' house when young Felix was studying with Zelter, and, although he does not wish in any way to belittle the part which Mendelssohn played in the production of Bach's St. Matthew "Passion" at Berlin in 1829, he claims the earliest honor of having rescued that great work from oblivion for Zelter. Felix Mendelssohn and other pupils of Zelter used to attend the weekly meetings of the Singakademie, at

which, among other works of Bach, were performed the choruses from the St. Matthew "Passion." Grell distinctly remembers that it was arranged between Mendelssohn's father and Zelter to give a complete performance of the work, one object of the latter being to make his gifted and industrious pupil, young Mendelssohn, known as a conductor. Zelter, as Grell notes, was a pupil of Fasch, and it was through that master that his interest in Bach's works—very probably in the "Passion" itself—was kindled.

MUSIC, MANNERS AND LATE COMERS.

IN a letter published last week in the Rochester (N. Y.) *Post Express*, the writer, who simply signs himself (or herself) "Music," protests against the pernicious American habit of arriving late at concerts, recitals, &c. In many of the reports published in THE MUSICAL COURIER this season reference was frequently made to this increasing evil. Here in New York the offenders belong largely to the underworked and overfed members of society, the people who are apparently callous to the just comforts of their neighbors, and who do not seem to care a tinker's dam how much other people are disturbed. The Rochester writer is under the impression that the nuisance is not tolerated in "other cities," but it is tolerated, and particularly in New York has reached the point where decent people are coming to denounce it as an outrage.

No matter how late concerts begin here, an incessant troupe of late arrivals is inevitable. In this country where license is construed as liberty, managers fancy that it would hurt their business if they made arbitrary rules. But in considering the feelings of the late comers managers should not forget the rights of the people who arrived on time, and who also paid good money for the privilege of hearing and seeing. The first remedy to correct this outrageous abuse would be to lock the doors leading into the hall, and keep them locked until the entire concerto or symphony is played. To seat people between the movements arrests the concentration of the devout listeners, to say nothing of the annoyance it must be for the performing artists. At song recitals, too, the doors should also be kept locked until the number is finished. At the opera and theatre no one should be seated while the curtain is up.

Who will be the first manager to begin the crusade against the army of thoughtless vulgarians who seem to delight in making other people miserable?

RUSHING NEXT SEASON.

MOST of the solo engagements of the tour concerts of the Boston Symphony Orchestra have already been closed, and many of the solo engagements of the New York Philharmonic are also virtually settled. This is rather quick work, and illustrates that the business agent of musicians and musical enterprises hardly abates his season's operations before the work for the next approaching season takes up his time.

The fact is that a large number of important artists are already now booked for appearances in this country, the preliminary list of pianists showing the following as engaged and closed for America:

Harold Bauer, who was here for a limited season, made such an impression that he was demanded for larger territory, and he has been engaged for a tour starting in January.

Eduard Zelenrust, a distinguished pianist, whose performances impressed many Americans who heard him in Paris last year, is to come here to play in the East and the West.

Ossip Gabrilowitsch had a positive triumph in his remarkable tour this season, and it is probable that he may favor us with another visit at once.

Josef Slivinski is to come again, having arrived

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late this season, and therefore unable to find dates. He is having dates for next season now filled.

Josef Hofmann is to play in America next season on his own risk—a scheme which should meet with hearty commendation, for it proves the confidence the artist has in his own drawing capacity.

In addition it is quite likely that both Paderewski and Rosenthal will come to the United States next season, but should they not decide to do so they will both be heard the following season. Mr. Rosenthal will come when Mr. Paderewski comes; those at least are his plans.

Mrs. Fannie Bloomfield-Zeisler had such a tremendous season that it naturally results in a re-engagement in most places for next season. She will be one of the soloists of the Boston Symphony Orchestra tour concerts, and will probably appear again at the Van der Stucken Symphony concerts, Cincinnati. A Philharmonic date here should be reserved for her.

Negotiations are pending with Mlle. Marthe Girod, the handsome, stately young Parisian concert pianist. Mlle. Girod, pupil of Leschetizky and Essipoff, has made sensational successes in Berlin, Vienna, London and Paris. We learn that one of the old line music agents of New York has secured her for next season.

All of which means that we are sure to have twice as many pianistic celebrities if as early as this the above list can be announced as probabilities.

MUSICIANS AND PAINTING.

If, as Walter Pater says, music may be considered the norm and archetype of the arts, then painters and sculptors are quite right to love music, as they usually do. Musicians, on the other hand, have not been slow to admire one of their sister art—poetry being the other sister. "Artists and composers naturally associate together, for painting and music," says an English writer, "or, as a matter of fact, all the fine arts, are bound together by ties more or less close; they are all concerned with the beautiful. But we cannot read the lives of the great musicians without noticing that many of them were specially attracted by painting, and on the other hand we find painters displaying a deep love for music, and in many instances showing a marked taste for that art." Dr. Burney, in the third volume of his History of Music, remarks by the way of early Italian painters that "many of them had been brought up to music as a profession." One of Händel's chief delights was to go to picture auctions; he was, we read, a connoisseur of pictures, and we know from the codicil to his will that he possessed some valuable ones, while a painter named Goupy is mentioned as one of three intimate friends with whom he specially associated when composition and business matters prevented him from going much into society. And Händel leads us to think of Geminiani, the violinist, of whom one of his contemporaries has left the following quaint description:

"I found him in a room at the top of the house half filled with pictures, and in his waistcoat. Upon my telling him that I wanted the score and parts of both operas of his concertos, he asked me if I loved pictures, and upon my answering in the affirmative he said that he loved painting better than music."

Schubert, whose brother Carl was a landscape painter, was on very intimate terms with the painters Moriz Schwind, L. Kupelweiser, professor at the Kunst Akademie, Vienna, Schnorr and Tetscher. In Rusticocampius' "Book of Merry Rhymes" occurs these lines, the "dich" referring to Schubert:

"Mit Malern, Poeten und solchem Pack
Hast gern dich herumgeschlagen."

There is an interesting entry concerning pictures in the composer's diary for 1816. He had been to an exhibition of pictures by native artists, and he makes the following thoughtful remarks:

"I am convinced that one must see things of this

sort much more frequently, and give them a longer trial, if one hopes to find and retain the proper expression and impression intended to be conveyed."

Naturally Chopin was in sympathy with the sister art and its votaries. In a letter to Schlesinger he speaks of Eugene Delacroix as "the most admirable artist possible—I have spent delightful times with him. He adores Mozart—knows all his operas by heart." And it is pleasant to read in a letter written by the celebrated painter to George Sand that "he—Chopin—is the most true artist I have met." Ary Scheffer greatly admired Chopin, but the latter appears to have offended him by frequently promising to spend an evening with him, though never keeping his promise. A pastel drawing, by Jules Coignet, representing "les pyramides d'Egypte," always hung over the composer's piano.

Although pictures have no doubt often been the direct source of musical inspiration, Liszt seems the only composer, who, by special titles, made the fact known. In a letter written by Mendelssohn to his intimate friend Eduard Devrient, we read of a reverse case, of a composition inspiring the subject of a picture. The composer writes: "Schirmer comes to me every Sunday at 11, and paints for two hours at a landscape which he is going to make me a present of, because the subject occurred to him while I was playing the little 'Rivulet'—which you know." There is little doubt that to Mendelssohn's deep interest in pictures, of which his letters give us so many proofs, we owe many a fine page of music.

When in Rome during his early days Liszt said, "art stood before my astonished eyes in all its majesty, and revealed itself in all its universality, in all its unity." It is worth noting that Jean Ingres, director of the French Academy in Rome, himself an amateur violinist of merit, helped Liszt to understand and enjoy the treasures of art which surrounded him. It was at this time that Liszt wrote two small piano pieces, entitled "Sposaliza" and "Il Penseroso"—tonal transcriptions of the feelings aroused by the sight of a Raphael painting and Michel Angelo sculpture. In later years he wrote his "Faust" under the influence of Ary Scheffer's picture of the three prominent characters in Goethe's "Faust"; "Die Seligkeit," after a picture by Cornelius, and "Die Hunnenschlacht," after Kaulbach's famous picture.

Wagner from his earliest youth lived in a pictorial atmosphere. His step-father, Ludwig Geyer, though he principally devoted himself to acting, was a portrait painter of distinction, and we know that he wished to make the boy a painter. When, however, Geyer was on his death bed and heard Richard playing the "Jungfern Kranz," from "Freischütz," did it occur to him that the youngster might have "a possible talent for music"? Wagner tells us that in Paris he "hardly mixed at all with musicians; scholars, painters, &c., formed my entourage." Of the latter Ernst Kietz was one; he it was who lent Wagner the German poem of the "Sängerskrieg" on which "Tannhäuser" was based, and from him no doubt Wagner gathered many a hint in reference to an art which afterward occupied much of his attention. Painting with Wagner, however, only became of interest in so far as it united its force with the other sister arts of poetry and music "in one collective operation, in which the highest faculty of each comes to its highest unfolding."

Of painters who have been extremely fond of music, and some, indeed, composers, there were, to name only three, Leonardo da Vinci, Michel Angelo and Salvator Rosa, all three being known in the triple capacity of painter, poet and musician. Of Salvator Rosa's poetic satires, which were published at Amsterdam, the first three concern music, poetry and painting. Rosa was one day playing on a harpsichord when a friend remarked that it was not of much good. "I will soon make it something," replied the artist, and taking up his brush he painted

a picture on the lid of the instrument. Among other important manuscripts which Dr. Burney possessed, he mentions one "that ranks highest in my favor," a manuscript book of Salvator Rosa's containing not only airs and cantatas by Carissimi, Cesti, Cavalli and other composers, "but eight entire cantatas, written, set and transcribed by this celebrated painter himself."

Among other painters fond of music were Gainsborough, Millais and Leighton. "J. S. S." from his list of modern artists has written the name of John Gilbert, R. A., the sculptor. He might include those of Dante Gabriel Rossetti, Edward Burne-Jones and Aubrey Beardsley—the latter gifted youth being an expert pianist, as well as prose master and bizarre designer.

SOME EUROPEAN EVENTS.

THROUGH the kind and courteous instance of the concert direction of Hermann Wolff, Berlin, we find the data and dates of certain interesting European musical projects herewith presented in condensed form for the readers of THE MUSICAL COURIER.

The Fifth Chamber Music Festival at Bonn on the Rhine of the Beethoven House Society took place last week, May 12 to 15. The executants were the Joachim Quartet, Paderewski, the Soldat Quartet and members of the Meiningen Orchestra.

The 78th Netherhenish Musical Festival takes place at Cologne, May 26 to 28, and will be directed by Prof. Franz Wüllner.

The Second Hessian-Palatinate Music Festival takes place at Worms, May 26 and 27, under the direction of Prof. Friedrich Gernsheim, assisted by Director Kiebitz.

The Suabian Music Festival takes place May 26 and 27 at Augsburg, Bavaria. Director, Weber.

The 37th meeting of the Tonkünstler-Versammlung of the General German Musik Verein is announced at Heidelberg from June 1 to 4.

The music festival arranged for the unveiling of the Robert Schumann Monument at Zwickau, Saxony, is fixed for June 8, Prof. Joseph Joachim directing and Carl Reinecke conducting.

The Swiss music festival is to be given at Geneva, June 22 to 24, and the Swiss conductor, Dr. Fritz Hegar, will be in command.

For the benefit of a large number of Americans projecting attendance, we publish for the second time the Bayreuth dates, but in full on this occasion:

Dates of the Performances.

July 22.	The Flying Dutchman
" 23.	Parsifal
" 25.	Rheingold
" 26.	Walküre
" 27.	Siegfried
" 28.	Götterdämmerung
" 31.	Parsifal
Aug. 1.	The Flying Dutchman
" 4.	The Flying Dutchman
" 5.	Parsifal
" 7.	Parsifal
" 8.	Parsifal
" 11.	Parsifal
" 12.	The Flying Dutchman
" 14.	Rheingold
" 15.	Walküre
" 16.	Siegfried
" 17.	Götterdämmerung
" 19.	The Flying Dutchman
" 20.	Parsifal

There are seven performances of "Parsifal," the opening hour being 4 p. m., except for the "Dutchman" and "Rheingold," which begin at 5, all others beginning at 4.

The dates of the 10 Berlin Philharmonic concerts, under Arthur Nikisch, are (always Mondays):

October 14.	January (1902) 20.
" 28.	February 3.
Nov. 11.	" 17.
" 25.	March 3.
Dec. 9.	" 17.

There are also eight subscription concerts for the Berlin Philharmonic, under Nikisch, at Hamburg, and three at Hanover. These concerts, special concerts and the Leipzig Gewandhaus concerts keep

Mr. Nikisch very busy. His present income as conductor reaches about 100,000 marks—unprecedented even for the United States, but it is a gauge of what Germany is doing in legitimate music.

The Warsaw, Russia, Symphony concerts have just been organized for the coming season. There are to be ten under the direction of Emil Von Mlynarski, in the new Philharmonic Hall, seating 2,000 persons.

Two Corrections.

125 EAST SEVENTY-FOURTH STREET,
NEW YORK, May 17.

Editors Musical Courier:
In mentioning the various novelties that had been given during the season you omitted the Concerto, op. 59, of Moszkowski, which I played with orchestra at Mendelssohn Hall, January 19.

Yours truly,

JESSIE SHAY.

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STAMFORD HARMONIC SOCIETY,
STAMFORD, Conn., May 17, 1901.

Editors Musical Courier:

I think I may be pardoned for the disappointment with which I read your announcement of my late concert. It is the first notice with which you have honored my society during its two years existence, and it seems too bad that my identity should be submerged by the carelessness of your proofreaders.

The importance and standing of your paper in the musical world only intensify my regret at your mistake.

Perhaps it will not be asking too great a favor if I request a correction in your next issue, which will be appreciated by

Yours faithfully,

SAMUEL TEBBUTT.

[The fact is that the notice published referred to Mr. Tebbutt merely as "Samuel, the conductor." And the error arose in the editorial department; not with the proofreaders. We publish annually tens of thousands of notices of musical events occurring in small cities, and are rarely assisted in the cumbersome and expensive detail required first to secure the news, then to secure it promptly and early, and then reliably, by the leading spirits of the musical organizations. We secure the information through our own expensive organization, so as to gather in each week a complete panorama of musical affairs all over the world. If such gentlemen as Mr. Tebbutt would assist us in getting the items better service would be obtained, and errors would become minimized, and there is no trouble connected with it, for we publish these items free of charge, bearing all the expenses after they reach us ourselves.—EDITORS MUSICAL COURIER.]

RAG TIME BANISHED.

In the summer of 1899 THE MUSICAL COURIER began a crusade against the vicious so-called "coon" song and rag-time. We pointed out that it was not the commonplace rhythm called rag-time that had a tendency to vitiate public taste—not alone among the poor—but the vulgar and licentious words of these songs, execrable alike to refined white and colored people, worked the most mischief. The report in this matter brought THE MUSICAL COURIER by Louis Blumenberg, the cellist, was far from consoling. After a protracted professional tour throughout the entire West, South and Southwest, he heard little save the rhythms of the odious rag-time. Public schools, manufactories, stores, mills, theatres, homes, even churches were invaded by the lawless tunes, the majority of which dwelt upon the torrid charms of "Mah nigger baby ain't gwine to leave me," or some such vile stuff. A mighty wave of pseudo African sentiment and music rolled over the land and is just receding. At its height THE MUSICAL COURIER made its weekly protest, and now when the dirty flood has begun to abate the following news reaches us:

DENVER, Col., May 14.—The National Union of Musicians has declared war on rag-time. A resolution was adopted to-day after a long debate, declaring that "by the pressure brought upon the musicians of this country

by various publishers of this unmusical rot the better class of wholesome, clean and instructive music has been almost entirely laid aside in many localities." It was resolved "that the members of the American Federation of Musicians shall henceforth make every effort to suppress and to discourage the playing and publishing of such musical trash by substituting when and wherever possible the works of recognized and competent writers and composers, thereby teaching the general public to appreciate a wholesome, decent and intellectual class of music and especially the works of the great masters."

It is a truism that vice of any sort cannot be legislated away—New York under reform rule has demonstrated the truth of that proposition. Nevertheless the action of the National Union of Musicians is laudable, if somewhat tardy. To eradicate the evil good must be opposed to it. Let good music be cheapened, and there need be no fears of rag-time and its train of filthy cake-walk rhymes. As is usual THE MUSICAL COURIER was the pioneer in the affair.



The Passing of the Rag-time.

DENVER, Col., May 14.—The National Union of Musicians has declared war on rag time.

Sit still,
Oh throbbing heart,
Oh surging soul—
Oh, gentle Art
That makes the whole
World gather to its breast
The dearest and the tenderest;
Sit still,
Oh, all of you, sit still,
The while the cruel hand,
That cannot understand,
Lops off
The measure
And the melody,
The rapture
And the rhapsody
That stirred
The millions
As the deep chested winds
Stir oceans to their depths
And roll the bursting billows
Upon the sanded shore
In cadences that cry their pain.
Sit still
And coldly, calmly wait
The crushing blow of fate;
Or,
If you can't sit still,
And will
Raise a row and a rucus,
Jump right up
In a hurry
Trot out the Rag-time Band,
And let her go
For a rag-time show
In a one-time rag-time land;
Turn on the coons and the kickers,
The baby Loos and the lot,
And make of
The last-time rag-time,
A rag-time time,
And hot.

—W. J. Lampton, in Sun.

William Wegener.

ILLIAM WEGENER, the eminent Chicago tenor, has just closed an exceptionally successful season. As is well known, he was for five years soloist at Sinai Temple, Chicago, where Dr. E. G. Hirsch officiates, and he has made many brilliant concert appearances. He spent four years in Europe, where he was frequently associated with Joachim, who subsequently wrote to the tenor asking him to return.

Of his operatic triumphs with the Metropolitan English Grand Opera Company the press has given glowing accounts, from which the following paragraphs are selected:

Mr. Wegener's free, unaffected, natural emission of voice should have been a lesson to other singers. His enunciation was perfect. It was a great and musical delight to hear every syllable of the text of such a speech as Lohengrin's narrative. Mr. Wegener's command of perfect enunciation with clear, natural emission and unfailing beauty of tone ought to be a lesson to every student of song, and is a convincing proof that the English tongue presents no serious obstacles to good declamation.—New York Times, October 21, 1900.

Mr. Wegener is a pleasing Lohengrin, and his enunciation and phrasing were excellent.—New York Sun, October 19, 1900.

Not once last year in the season of grand opera was the role of Lohengrin as beautifully sung as William Wegener, the new tenor, sang it last night at the Metropolitan Opera House. His voice rang out with a sweetness and beauty of tone that was delightful to the lover of Wagner's most melodious opera.—New York Evening Telegram, October 19, 1900.

William Wegener, in a fine tenor, sang the part of Lohengrin with sentiment and discretion.—New York Journal, October 19, 1900.

Apart from the remarkable attendance the chief features were the success achieved by the principals. While success in a large measure came to all, the honors of the evening unquestionably fell to Wegener, who is a tenor with a rich, manly voice, which is big all the way through. He uses it well and is certainly one of the best tenors in the company.—Chicago Times-Herald, December 5, 1900.

William Wegener in "Lohengrin" was an entire success.—St. Louis Star, January 3, 1901.

Though an American by birth, Mr. Wegener is an excellent German scholar, a fact which those who are devoted to the operas of Wagner will appreciate. That he is an unusually competent musician is illustrated by the fact that in the New York season of opera, he sang "Cavalleria Rusticana" and "Martha" at short notice and without orchestral rehearsal. Mr. Wegener's fine stage presence, histrionic ability and beautiful tenor voice have combined to establish him among grand opera favorites.

In oratorio this singer has been equally successful, as the ensuing press comments indicate:

"The Messiah."—William Wegener, although new to St. Louis, created a most agreeable impression, scoring a decided success. Mr. Wegener possesses a tenor of large tone and sympathetic quality, which he handles with skill and discretion.—St. Louis Post-Democrat, December, 1897.

Of the soloists Mr. Wegener deserves first mention, singing the parts allotted to him in a manner that even the composer would have enjoyed. Mr. Wegener is not alone a singer with a voice, but he possesses intellect besides. United to these qualities is a fine stage presence and much dramatic ability.—Evening Wisconsin, March 26, 1901.

"Elijah."—Mr. Wegener in the tenor part was entirely satisfactory, and he seems to have gained in smoothness of delivery since his previous appearance. His singing of the beautiful arioso, "If With All Your Hearts," was inspiring.—Milwaukee Sentinel, November 23, 1898.

After September 1 of the present year Mr. Wegener will make New York city his headquarters, and throughout the season 1901-1902 he will be open to song recital, concert and oratorio engagements.

A DAY can be profitably spent at the Lenox Library browsing among the engravings of the Morgan collection, or dreaming over the colored prints of the Japanese. The beauty, originality, freshness of Hokusai's work compel one to ask the question: Is his genius not on a parallel with Da Vinci's, Velasquez's and Whistler's, for he suggests the vision, emotion, technic and individuality of all three Europeans, with an added native note which defies analysis. To ask what this Japanese master might have become if educated in the West reveals a total misapprehension of his novel power. The day has passed when European artists dare to patronize the artistic marvels of the yellow-bellied race. John La Farge and Lafcadio Hearn have educated us into a right way of seeing Japan and Japanese ideals. My editor in chief predicted years ago that the Japanese would become the pianists of the twentieth century, because of their extraordinary hands—did you ever examine their lithe fingers?—and strong rhythmic sense. We may live to see this prediction verified.

The set of Albrecht Dürer's in the J. Pierpont Morgan collection consoles us for the desperate mediocrity of the pictures in the Metropolitan Mu-

seum of Art. There a dozen great names are represented—the rest is sawdust. The loaned Munkaczy, "The Death of Mozart," looks as well in a good etching photograph as in the original. There is no resonance in the canvases of this Hungarian painter. His bituminous colors and unsubtle modeling are very depressing. And then he paints the anecdote, he is a brush journalist, not a seer of beautiful things in nature.

Dürer's "Melancolia" at the Lenox is a magnificent plate. Only the specimen in George Vanderbilt's collection surpasses it. I possess an excellent one—but, alas! surely made after the block had been recut. The Morgan is peculiarly rich in the texture of the drapery, which has the true satin sheen so prized by collectors. This picture, the puzzle of the years, is as symbolic as a Bach fugue. I find some passages executed in parallel harmonies, and throughout a certain crabbed development of the motive that is fugal in its repetitions, inversions and polyphonic audacity.

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Did you ever read the d'Annunzio's interpretation of this great picture? "The great Angel of Earth with the eagle's wings, the sleepless spirit crowned with patience, sat on the bare stone with his elbow on his knee, his cheek supported on his hand, a book on his other knee, and a compass in his other hand. At his feet, coiled around like a serpent, lay the faithful greyhound, the dog which has hunted side by side with man from the very dawn of time. By his side, almost crouching on the edge of a millstone, like a bird, slept a child, sad already, holding the style and the tablet with which to write down the first word of his science. All round him were scattered the instruments of the works of man, and on his watchful head, near the summit of a wing, the silent sands of time ran through their hour glass; and in the background there was the sea with its gulfs and its ports and its lighthouses, the calm, unconquerable sea over which, when the sun had set in its rainbow glory, the twilight bat would fly with the revealing word written on its membrane. And those ports, and those lighthouses and those cities were the work of the sleepless spirit crowned with patience. He had broken the stone for the towers, cut down the pine tree for the ships, tempered the iron for every struggle. He himself had laid on Time the instrument that measures it. Seated not to rest, but to meditate on some new work to be accomplished, he fixed on life the powerful eyes shining with the free light of the sun. Silence rose up to him from every surrounding form but one. And the only voice was the voice of the roaring fire in the furnace, under the crucible where sublimed matter would presently generate some new force that would serve to cure some evil, or to teach some law. And this was the answer of the great Angel of Earth with the eagle's wings, from whose steel bound flank hung the keys that open and shut, to those who were questioning him: 'The sun sets. The light that is born in the heavens dies in the heavens, and each day is ignorant of the light of another day. But the night is one and its shadow is on every countenance and in the eyes of him who feeds his fire in order to illumine his strength. I know that the living are as the dead, the waking as the sleeping, the young as the old, because the change of the one brings forth the other, and each change has joy and pain for equal companions. I know that the harmony of the universe is made of discords, as in the lyre and in the bow. I know that I am and that I am not, and that one alone is the way, high or low. I know the putrid odor and the numberless infections that go hand in hand with human nature. And yet, beyond my knowledge, I continue the accomplishment of my manifest or secret works. I see some perish while I still last, I see others that seem as if they must last eternally beautiful and exempt from all miseries, no longer mine, although

born from my deepest evils. I see all things changing before fire as fortunes do before gold. Only one thing is constant, and that thing is my courage. I can never sit down, except to rise again.'

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Gabriele d'Annunzio has delivered to his publishers the manuscript of a new work. It consists of 1,000 lines of blank verse, and is entitled "Garibaldi's Song." It is a complete description of the hero's life—in America as well as in Italy—and it is said to be powerful.

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Maurice Maeterlinck's new book is called "The Life of the Bee." See what honey of wisdom he extracts from his theme:

"But what have we to do, some will ask, with the intelligence of the bees? What concern is it of ours whether this be a little less or a little more? Why weigh, with such infinite care, a minute fragment of almost invisible matter, as though it were a fluid whereon depended the destiny of man? I hold, and exaggerate nothing, that our interest herein is of the most considerable. The discovery of a sign of true intellect outside ourselves procures us something of the emotion Robinson Crusoe felt when he saw the imprint of a human foot on the sandy beach of his island. We seem less solitary than we had believed. And, indeed, in our endeavor to understand the intellect of the bees, we are studying in them that which is most precious in our own substance; an atom of the extraordinary matter which possesses, wherever it attach itself, the magnificent power of transfiguring blind necessity, of organizing, embellishing and multiplying life, and, most striking of all, of holding in suspense the obstinate force of death, and the mighty, irresponsible wave that wraps almost all that exists in an eternal unconsciousness.

"Were we sole possessors of the particle of matter that, when maintained in a special condition of flower or incandescence, we term the intellect, we should to some extent be entitled to look on ourselves as privileged beings, and to imagine that in us nature achieved some kind of aim, but here we discover, in the hymenoptera, an entire category of beings in whom a more or less identical aim is achieved. And this fact, though it decide nothing perhaps, still holds an honorable place in the mass of tiny facts that help to throw light on our position in this world. It affords even, if considered from a certain point of view, a fresh proof of the most enigmatic part of our being: for the superpositions of destinies that we find in the hive are surveyed by us from an eminence loftier than any we can attain for the contemplation of the destinies of man. There we see before us, in miniature, the large and simple lines that in our own disproportionate sphere we never have the occasion to disentangle and follow to the end. Spirit and matter are there, the race and the individual, evolution and permanence, life and death, the past and the future; all gathered together in a retreat that our hand can lift and one look of our eye embrace.

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Isn't this enough to make the bones of old Du-mas rear in their resting place?

* Commenting on the strange resemblance of four recent historical novels of note, the *Critic* says:

"Read B. E. Stevenson's 'At War with the Regent,' and you at once think of 'The Helmet of Navarre.' The scene is the same, the historical personages are nearly all the same, and the plot is only unlike in the working out. And yet it is impossible that Mr. Stevenson could have plagiarized Miss Runkle or Miss Runkle have plagiarized Mr. Stevenson. 'At War with the Regent' was published first as a book, and was on the market when the serial publication of 'The Hamlet of Navarre' began in the *Century*."

Why impossible? Books of this sort are without an atom of originality.

Says the *Evening Sun* editorially:

"The Rev. Dr. Rainsford didn't think when he allowed himself to use the expression 'damned rot' in an after-dinner speech in this city recently that it might cause him to lose a bishopric."

Perhaps because of the impending bishopric the brawny Rainsford uttered the naughty word!

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This story appeared in the *Academy*. It was called "Mystery":

"Near Hammersmith Broadway there is a street which invariably gives me a slight shiver as I walk down it. It is broader than most of the roads in that neighborhood, and is somewhat dimly lighted with indifferent gas. An incident which occurred there once did not tend at the time to dispel my indefinite objections to the street in question. I was walking home rather late one night, when a hansom cab passed me at a slow pace. In it were two men, of whom I scarcely caught a glimpse. What particularly arrested my attention was the extraordinary thing which they held in front of them. It was of an unusual shape, and enormously tall—so tall that it reached above the top of the vehicle—and was wrapped round in white cloth. To the morbid fancy always induced in me by the road I was traversing, it resembled nothing so much as a corpse swathed in the ghastly ceremonials of the grave. My curiosity being aroused, I determined to follow the adventure to its legitimate conclusion. I had not long to wait. A few yards from me the cab drew up in front of a house standing some little distance from the road. I took up my position on the opposite side, and awaited developments. The two men alighted, and cautiously, very cautiously, they lifted out the 'thing' and placed it on the ground. As they did so I distinctly heard it groan. Then one of the men went to the door and knocked three times. It was immediately opened, and I had a good view of the interior from where I stood. Straight up from the door was a flight of stairs; at the top of them stood a woman in a dressing gown holding a lighted candle. I pressed forward into the road, keeping well within the shelter of the cab, and was rewarded by hearing the man call up: 'Where shall we put it?' The woman's answer was quite distinct: 'Take it upstairs; take it upstairs.' They lifted it up again (once more I could swear to hearing it groan), and immediately the door was closed on them, and the cab drove briskly off. The next morning at breakfast, while glancing through my paper, my eyes fell on the following paragraph: 'Stolen, from the —— concert room, on the afternoon or evening of ——, a harp, belonging to the —— Amateur Orchestral Society. Anyone giving information which will lead to its recovery will be rewarded.'"

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Phillips Brooks once gave a new version of the "Jonah" story to a wondering skeptic, who said he doubted whether a whale's throat was large enough to swallow Jonah. "There was no difficulty," said the bishop, "Jonah was one of the minor prophets."

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The naïveté and unexpectedness which makes the chief charm of children's prattle was amusingly illustrated the other evening in the drawing room of Mrs. Beerbohm Tree, wife of the noted English actor. Her little daughter was helping to entertain some visitors, and the talk was running generally on theatrical matters. A good natured friend, wishing to bring the little lady into it, said: "And you, my dear, I suppose you intend to be a great actress when you grow up?" "Oh, no; not at all," replied the child; "mamma intends me to marry."

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Some amusing instances of translators' misunderstandings are mentioned by the London *Daily News*. An Italian paper not long ago turned Kip-

ling's "Absent-Minded Beggar" into a "Distracted Mendicant." A foot note to the same version explained "son of a Lambeth publican" as a reference to Mr. Krüger! Another Italian editor, who translated a passage from an English paper about a man who had killed his wife with a poker, added an ingenuous foot note to say: "We do not know with certainty whether this thing, 'poker,' be a domestic or surgical instrument." In the French version of one of Scott's novels, a Welsh rabbit has to be dealt with. The translator, never having met with that article of food, naturally turned it into "un lapin de Galles," and in a foot note explained that the peculiarly delicious flavor of the rabbits of Wales created a large demand for them in Scotland, whither they were exported in bulk that would compare with the trade of Ostend. The desperate expedient of the French translator of Cooper's "Spy," who explained how a horse could be hitched "to a locust," is also worth recalling. He had never heard of a locust tree, and rendered the word by "saute-relle," or grasshopper. Feeling that this needed some explanation, he appended a foot note explaining that grasshoppers grew to a gigantic size in the United States, and that it was the custom to place a stuffed specimen at the door of every considerable mansion for the convenience of visitors, who hitched their horses to it.

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"Met my late chief secretary, who, apropos of the slang of the day, told me of a lady who, wishing to intimate that she would be disengaged at a particular time, had written: 'Do come to lunch on Sunday, but if you can't do that, come on Monday afternoon; I shall have nothing on.' As I walked home with Arthur Russell I told him the story * * * and he told me in return of a Frenchwoman who had written to her friend, 'Je vous prie de venir aussi peu habillée que possible.'

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"For what voice do you wish this song?" asked a music dealer not far from Union square. "I don't know," was the girl's frank answer. "Oh! you want a song for mezzo soprano, I see. Here it is." This is an actual occurrence.

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Scribners publish "Mistress Nell: A Merry Tale of a Merry Time," by George C. Hazleton. This romance is built on the successful play now running in this city with Henrietta Crosman as Nell. The story is as interesting as the play, and the balustrade episode as witty as ever:

She gazed down at him with impish sweetness—down at the King of England.

"Come up!" she said, leaning over the balustrade.

"Nay; come down if you love me," pleaded the King.

"Nay, come up if you love me," said Nell, enticingly.

"Egad! I am too old to climb," exclaimed the merry monarch.

"Egad! I am too young yet for the downward path, Your Majesty," retorted Nell.

The King shrugged his shoulders indifferently.

"You will fall if we give you time," he said.

"To the King's level?" she asked, slyly.

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The late Sir Frederick Gore-Ouseley, professor of music at Oxford, was once going to call on a friend in London, and asked a fellow musician the number in which he lived in a certain street. "I

don't know his number," answered the other, "but the note of his door scraper is C sharp." Sir Frederick went off, contentedly kicked the door scrapers all down the street until he came to the right one, when he rang the bell and went in.

Joseph S. Baernstein.

THIS time of the year, when spring festivals abound and closing club concerts are heard throughout the land, finds Joseph S. Baernstein ending a successful season with a month which promises to eclipse all others. Besides filling numerous recital engagements in Saginaw, Indianapolis and other Western cities, he will appear at the Kansas City and the Adrian, Mich., festivals, returning East to sing at the great Bach Festival, at Bethlehem, Pa. The Kansas City Festival, which was held last week, is one of the big musical events in the West, and is held in Convention Hall, the auditorium where the political conventions are held. This hall seats 10,000 persons. Mr. Baernstein appears twice at this festival—in "The Creation" and "The League of the Alps."

At Bethlehem he sings in "The Christmas Oratorio," and was requested to assume the bass role in the St. Matthew "Passion" music, but this he declined owing to his many engagements, which prevent him from properly preparing the part. Mr. Baernstein's success in recital grows with each one. He shows he is equally at home in such a song as Hendrick's "Serenade," one of his most pleasing lighter songs, and the great oratorios. Following are some of this basso's more recent notices:

Under the caption, "A Striking Triumph Scored by the Great Baernstein," the Saginaw *Courier-Herald*, May 9, had this to say:

The final concert of the Polyhymnia Club last evening was memorable for the striking triumph scored by Joseph S. Baernstein, who simply conquered his audience by assault. Mr. Baernstein is a new singer to Saginaw audiences, in fact, he is one of the more recent acquisitions to American musical circles. His surpassing qualities cannot be told in words, and so it was in the nature of a surprise, and a most pleasing one, too, that the audience discovered that they were listening to one of the great bass singers of this country.

Mr. Baernstein is a thorough American, having been born and educated in this country. He has never been abroad, even for musical culture, so that it may be a surprise to those who think that all good things in music originate on the other side to note his perfect method, his correct phrasing, his exquisite stage bearing, his wonderful enunciation, his marvelous versatility and his great dramatic power. Mr. Baernstein possesses a voice of exceeding flexibility, great power, unusual range and perfect resonance. His education is complete, giving a wonderfully artistic finish to his interpretation.

The wide range of Mr. Baernstein's program, with his uniform success throughout, was a marvel to the audience. In every class he was alike at home, operatic, classical, sentimental or comic.

A Memorial to Sir Arthur Sullivan.

SINCE the death of Sir Arthur Sullivan the London friends of the deceased composer have been discussing plans to erect a monument to his memory. Recent cablegrams to the United States announce that the Dean and Chapter of St. Paul's Cathedral have united with the personal friends of the composer in raising subscriptions for a statue to be erected on the Thames Embankment. The committee also proposes to endow an Arthur Sullivan Scholarship at the Royal Academy of Music, London. Both tributes are deserved, for Sullivan's music is infused with the quality that makes people happier. If not a composer of the first rank, he was nevertheless a man of rare musical gifts, and his industry will ever remain an inspiration to ambitious musicians.

Marie Withrow and Her Pupils.

MARIE WITHROW and her pupils gave an interesting concert at Steinway Hall, London, on May 2. The program included scenes from "Aida," "Hänsel and Gretel," "Carmen," the Rhinedaughters' trio from "Das Rheingold" and "Dinorah." All the students show the results of their training, voice development, grace and memory.

Leonora Jackson.

LEONORA JACKSON, the violinist, has just concluded a tour of the United States, during which she has played in 160 concerts. Her proposed European trip has been postponed for a season, in order that she may fill a number of return dates and fill pending engagements.

William Worth Bailey.

THE picture of William Worth Bailey, the blind Arkansas violinist, covers the first page of this week's paper.

As was told last week, R. E. Johnston has engaged young Bailey for a tour through the United States next season. This violinist enjoys a high trans-Atlantic reputation, yet is comparatively unknown in his native land. It will not be long, however, before his fame will reach every part of the country.

A discriminating and severe music critic of Liège thus extols the playing of the young American violinist: "Young Bailey is a phenomenon. Long ago, however, he passed the 'boy wonder' period, and now is a full fledged virtuoso (employing this term in its best sense), capable of sustaining himself in a competitive test with the most famous violinists of the day. I know of none who is his superior; none who combines so many good qualities as does this blind genius. His technic equipment is such as enables him to master the difficulties of the most exacting works and to play with charming grace and ease those massive modern concertos which tax the powers of the greatest artists. Young Bailey's work is illuminated by a bright intelligence, mellowed by a ripe scholarship and embellished by an elegance and skill all his own. In the mechanics, the aesthetics and the morale of the art he is equally great. Fidelity of interpretation is one of his cardinal virtues. He never takes liberties with a composer. When he plays Bach, Beethoven, Paganini or Saint-Saëns you may be sure that you hear the voices of these composers and none other. Bailey's tone is luscious and his intonation invariably true. Aural lapses with him are impossible—he just can't play false notes. Here is a violinist who is bound to win international fame, and I predict he will become a popular idol."

Another music littérateur of equal distinction bestows upon the blind violinist this graceful eulogium: "It is contended by those who profess a knowledge of musical history that America has never produced a violinist of the first rank. I held to this opinion until last night, when for the first time I heard William Worth Bailey, the blind violinist from America. Here is a great, a very great artist, who deserves a place in the category with such masters as Ysaye, Burmester and Kubelik. I was amazed at young Bailey's powers. He lacks none of the essentials which go to constitute the virtuoso. He is more than a virtuoso, however—he is an artist. Equally well does he play Bach, Beethoven, Mendelssohn, Paganini and the modern works. His versatility is astonishing. What a fabulous technic does he possess? What refinement, finesse, passion and self-poise! He never loses his head, nor does he even betray nervousness. He is musical to his finger tips, and is blessed with the artist temperament. Being deprived of the sense of sight, his other senses seem abnormally quickened. This young man is only nineteen years of age, yet he is a mature artist, a master violinist. I prophesy that his career will be brilliant."

One of New York's foremost violinists says: "I must congratulate Manager Johnston upon having engaged young Bailey, the blind violinist, whom I esteem very highly. In my opinion he is the most promising of all the violinists now before the public. And he is an American, too. I predict that his success in the United States next season will be sensational. As is well understood, America has never produced a very great violinist, and the advent of such a genius as Bailey will be hailed with joy. I have had many opportunities to hear Bailey. He seems to combine all the good qualities of the great violinists. I see no reason why he should not sweep everything before him."

Charles R. Baker's Artists.

THE artists who have this year placed themselves under the direction of Charles R. Baker, of Chicago, number many of the best before the American public. His list includes Electa Gifford, the American girl, who, as prima donna soprano of the Amsterdam Royal Opera, took the people by storm; Esther Fee, violinist, who has studied five years in Paris under Marteau and Rémy; Bruno Steindel, the famous cellist (with Mrs. Steindel); Mabelle Crawford, the contralto, of Chicago; William H. Sherwood, the pianist; Clara Murray, the well-known harpist, and Leone Langdon Key, concert organist. Mr. Baker is now negotiating with two well-known singers, a tenor and a baritone, to complete this fine list. He has begun a brisk crusade for the artists under his management, and several important engagements for next season have already been made for them.

128 East Seventeenth Street,
NEW YORK.

SUMMER TERM BEGINS IN MAY.
ADMISSION DAILY.

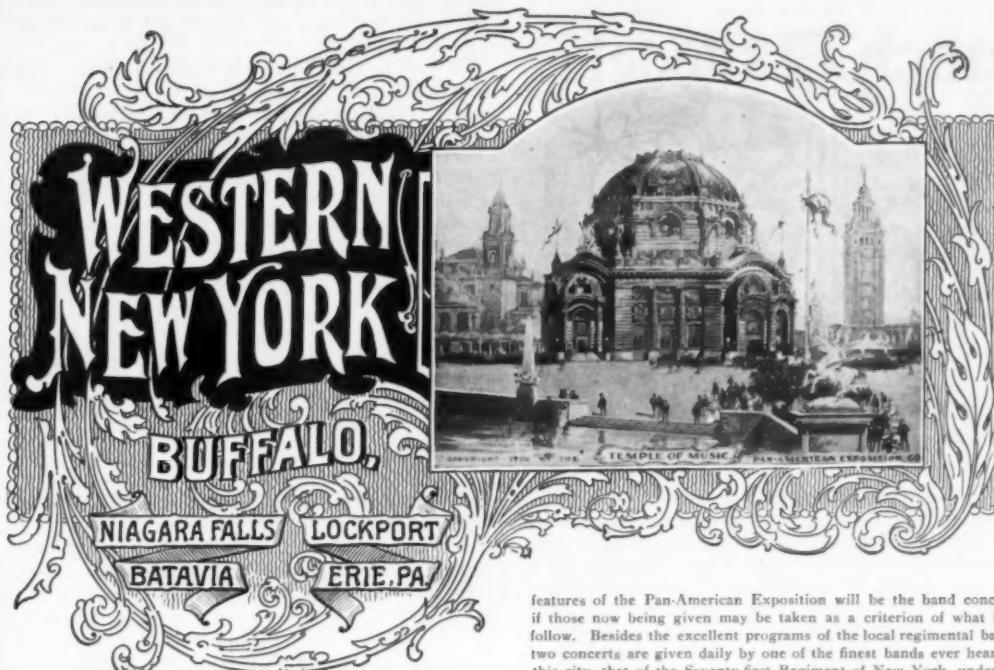
The National Conservatory of Music of America,

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HENRY T. FINCK,
MAX SPICKER,
CHARLES HEINROTH,
AND OTHERS.





BUFFALO, N. Y., May 17, 1901.

AMUSICAL COURIER representative had the pleasure of meeting and interviewing this evening Mr. Fanciulli, conductor of the well-known Seventy-first Regiment Band, of New York. Although the elements and adverse circumstances conspired together to prevent the completion of the Pan-American building on time, Fanciulli's band has been upon the grounds, as scheduled, from May 6 to June 2, and the listeners have made up in appreciation what was wanting in numbers. The officials are so delighted with the band that they hope to re-engage it for a month in the fall.

The Seventy-first Regiment Band consists of forty-five men, fifteen of whom are soloists, and each of the fifteen will be heard during this engagement in solos. Afternoon and evening concerts are given each day except Sunday, the programs being about equally made up of light and heavy selections. This evening the program began with a march recently composed by Mr. Di Nardi, oboe soloist of the organization, which contained a most effective oboe solo. The entire selection was unbroken and of much merit.

FOR THE MUSICAL COURIER a change was made in the evening program, and the overture from "Saul," by Rossini, was substituted for a lighter number, to the delight of your correspondent. This selection showed the master hand of the conductor—his dramatic interpretations and perfect control of the men under his baton. The overture was rendered magnificently, showing to splendid advantage the great power and capability of the band, which is certainly ideal in its combination of reeds and brass and almost faultless in tone and attack.

At the opening, May 20, this organization has the first place upon the program to be given in the Temple of Music. Their selections will be the "Hallelujah Chorus," by Händel (arranged for band), and "Electric Century" and "Inaugural" marches, composed by the conductor.

All who have had the extreme pleasure of hearing Fanciulli's Band are eagerly looking forward to a return engagement in the fall.

The following extracts from the Buffalo papers accord just praise to the popular bandmaster, Francesco Fanciulli: It is already evident that one of the best and most attractive

features of the Pan-American Exposition will be the band concerts, if those now being given may be taken as a criterion of what is to follow. Besides the excellent programs of the local regimental bands, two concerts are given daily by one of the finest bands ever heard in this city, that of the Seventy-first Regiment of New York, under the leadership of Francesco Fanciulli.

The compact, organ-like tone, the absolute perfection of balance, the precision and the variety of shading all make the work of this band most admirable. Two members, Paris Chambers, cornet, and Leo Zimmermann, trombone, are soloists of high rank. The band is distinctly a concert band, and it is a matter of satisfaction that it will to-morrow be given the opportunity to be heard in the Temple of Music, where it will not be handicapped by the disadvantages which must accompany out-of-door playing, such as the dampness and the dust, which materially affect the instruments.

Mr. Fanciulli is remarkably versatile. Beside his marches and other compositions for bands and orchestras, he has written masses, motets, vespers and several light and grand operas. He is now at work on an opera entitled "Melinchen," the subject of which is an Aztec one. Another opera is "Priscilla; or, the Landing of the Pilgrims." Finally, Mr. Fanciulli is modest, courteous, genial and magnetic, and, naturally, universally popular.—Buffalo Express.

Band music, which, from the beginning, was announced as the musical attraction par excellence for the Pan-American, is bearing out its promises nobly. Unstinted praise is being given the work of the bands. Bandmaster Fanciulli and his Seventy-first Regiment Band have been heard with critical attention, and the verdict has been in praise of the organization's excellence.—Buffalo News.

Blanche Duffield.

IT will be seen by reading the appended press opinions of the largest cities of the United States, from Portland, Me., to Portland, Ore., that Miss Blanche Duffield has made a decidedly favorable impression by her charming singing and the training her voice has received under that unique instructor, Mme. Doria Devine. Miss Duffield has sung with Sousa's Band more than 300 consecutive concerts, and has not been absent at a single concert since the beginning of the tour January 1 of this year. The reliability of her voice bears testimony of the most valuable kind to the excellence of the method she employs in singing. Miss Duffield is still with Sousa's Band on its tour, which ends June 1:

Miss Duffield's voice is of such sweetness and carrying power, and is so artistically employed, that her singing gave decided pleasure. Her breathing was remarkably even and easy, so that she was enabled to utter the rather long phrases of her song with unbroken grace and smoothness. Her manner pleased also; it was confident, yet so free from assertion as to be almost demure.—Indianapolis News.

The appearance of Miss Blanche Duffield as the soprano soloist of Sousa's Band was the young woman's début in this city, and therefore the cordiality of her reception must be taken as an indi-

cation of recognition that she is an artist. Indianapolis lovers of music are very chary about setting the seal of their approval upon aspirants for their favor. Miss Duffield's voice is remarkable for its liquid sweetness and for the ease with which it reaches the higher notes.—Indianapolis Journal.

Miss Duffield has a soprano of extensive compass, and without visible effort. Sousa's waltz song, "Where Is Love?" was given with repose and much certainty for so young a singer.—Chicago American.

Miss Blanche Duffield has a clear, ringing voice of such flexibility that it enables her to toss off roulades and cadenzas with the freedom and grace of a bird. She has a peculiarly winning manner, smiling her way into every heart.—Portland Oregonian.

A feature of the Sousa Band concert was the sweetly sympathetic singing of Mis Blanche Duffield.—The Cincinnati Post.

Miss Blanche Duffield, a tall, slender, pretty young woman, with a fresh and sweet voice, sang Sousa's song, "Where Is Love?" Her encore, "Spring Is Come," was also artistically rendered.—Detroit Journal.

D'Angelo Bergh School.

THE D'ANGELLO BERGH SCHOOL OF SINGING HAS ARRANGED FOR A SPECIAL SUMMER TERM FOR SINGERS AND TEACHERS, TO BE HELD ON THE SHORES OF LAKE ERIE, OPPOSITE BUFFALO, THIRTY MINUTES' RIDE FROM THE PAN-AMERICAN EXPOSITION. THIS SUMMER COURSE IS UNDER THE PERSONAL DIRECTION OF MME. LILLIE D'ANGELLO BERGH.

The D'Angelo Bergh School of Singing is cosmopolitan in its teaching. Oratorio, opera and concert repertory in four languages, and its method for voice production is of international reputation. The director, Mme. d'Angelo Bergh (decorated in France), is a specialist for voice development and for restoring ruined voices of singers and speakers.

Eight weeks of lessons, including private singing lessons from Mme. d'Angelo Bergh, class lessons for interpretation, special synthetic teachers' class, repertory lessons in four languages for opera, concert and oratorio; lecture lessons on hygiene, singers' gymnastics, physical culture, &c.; pupils' recitals (sight singing class, if a sufficient number desire).

Holders of summer course certificates who may wish later to take the full synthetic course for singers and teachers in New York city will be credited with this study toward the ninth full course. The certificate given for the full synthetic course of eight months gives eligibility for membership in the D'Angelo Bergh Alumni Association, which includes many choral singers, forty-two successful singers and teachers.

Pupils' recitals given in Buffalo (in connection with the Pan-American Exposition) will afford many valuable opportunities.

Zeldenrust's American Tournée.

EDUARD ZELDENRUST, the eminent Dutch piano virtuoso, is to make his first concert tournée in America next season, commencing in November, under the management of Loudon G. Charlton. Although a native of Amsterdam, Holland, Herr Zeldenrust is said to be a German in spirit and school, and to have been a resident for many years in Paris. There he is held to be "one of the three or four great pianists of the world," and the most exacting critics in all the important musical centres of Europe credit him with possessing an impressively dazzling technic.

The following cablegram was received just before going to press:

PARIS, May 20, 1901.

Musical Courier, New York:

Zeldenrust recalled ten times at farewell concert on Friday.

STRAKOSCH.

Pears'

Only they who use it know the luxury of it.

Pears' is the purest and best toilet soap in all the world.

A NEW GENIUS. . . .

He is a VIOLINIST, an AMERICAN and totally BLIND.

He will tour this country next season supported by his own Company.

— HIS NAME IS —

W.M. WORTH BAILEY.

R. E. JOHNSTON, 154 Fifth Avenue, New York City,

. . . INTRODUCES HIM. . . .



GERMAN HEADQUARTERS
OF THE MUSICAL COURIER,
BERLIN, W.,
LINKSTRASSE 17,
April 25, 1901.

ONLY one musical event occurred in Berlin during the past week which seems worth recording and which created an interest in the shape of large attendance and a sold out house, with the likelihood of one or two repetitions of the same performance at the Theater des Westens. If you ask me what it was that caused this stir, or in the words of Mephistopheles "Wozu der Laer?" I shall have to give you an answer which cannot satisfy either you or me, but it is simply the same that is Parsifal's standby, for it sounds, "I don't know."

In New York, or in Boston, or in Chicago, or in any of the larger cities of the United States the same "event," as the Berlin papers dubbed it, would not in all probability have drawn more than a slim audience. Berlin, however, which has its gods and goddesses, will insist upon paying tribute and shekels at their shrine, be they never so old and decrepit. It was simply a crippled performance of Beethoven's "Fidelio," with three cripples in the cast as so-called "guests," which brought to Berlin's second opera house the sole sold out auditorium which it has so far seen within its gaudy walls since the day of its inauguration.

It is not putting on the agony too hyperbolically if I state that they were veritable vocal cripples who thus essayed to reproduce in an alleged model style Beethoven's immortal work, the greatest drama of conjugal love that was ever penned by mortal man. Their very ages will prove it to you when I mention their names. Foremost of course, carrying the names of the other two cripples to the front with her in this Pyrrhus victory, stood Lilli Lehmann, who at no time in her life was or could have been a great Leonore, for the part does not lie within the range of her dramatic endowments. Donna Anna; yes, and I never heard a better one, barring the late Madame Fursch-Madi, but Leonore, never! Give me old Marianne Brandt in that role, and homely though she was, her impersonation beat all the Lilli Lehmanns into smithereens. The one moment in which the old lady whipped out her horse pistol, pulling the trigger back with an audible noise and pointing it at Pizarro with deadliest intent, was worth the whole dramatic representation as outlined by Lilli Lehmann. She was once upon a time a superb concert singer, but that time has now gone by, and it was only with the utmost effort that she could pull through the great "Abscheulicher" aria without her voice going all to pieces.

And what did she do after the aria, when the audience applauded? Why, Fidelio, in the moment of greatest rage and intensity of dramatic purpose, comes out from the wings, smiling and bowing thanks to the friends in the boxes who had applauded her, and this all in open scene, thus spoiling the continuity of the action and the composer's artistic intentions. If an old stager like Lilli Lehmann, a disciple of the school of Wagner, whose principles and art

ideas she pretends to pursue and preaches to others, indulges in such rottenest of old style Italian opera prima donna behavior, why all I have to say is that the lady in question has not the faintest idea of "the eternal fitness of things."

Nicolaus Rothmühl, in the period of his greatest popularity in Berlin some eighteen years ago, counted the part of the hapless Florestan among his best, vocally at least. He could never act it as Niemann did, who had, however, not the voice required, at least not in the upper register, but who made up ten times over historically for what he was lacking in high notes. Now, Rothmühl has neither the capacity as an actor, nor has he the voice left which once rang out so gloriously. He is simply a wreck, and after the Florestan impersonation I cannot wonder that he was not re-engaged for the Stuttgart court opera, now that his contract has expired and that he has returned to Berlin looking for an occasional chance to appear as "guest" here, or in one or the other of the many provincial towns that are in need of a tenor.

What shall or need I say about Emil Fischer, whom you all know. Of course his old-time routine stood him in good stead on this occasion, but nevertheless he also proved himself a vocal cripple and what was most curious of all, he could not keep time. Rhythmically he was or seemed as little sure of his music as if he sang it for the first time in his life. In one way, that of a good-natured, easy going old man, he acted the part of Rocco well, but in looks and especially in dress he did not give a proper impersonation of the miserly old jailor, for he looked much more like a prosperous country squire.

To this worthy trio of cripples a fourth guest was added in the person of Miss Jenny Fischer, from Leipzig, who may be a fair operetta soubrette, but whose voice is far too unsteady and unimportant for the part of Marcelina, and all I can say in her favor is that she did not disturb the ensemble.

Of the home personnel Herr Otto Nowak was fairly satisfactory as Jaquino, while Gustav Waschow's voice could not do justice to the music allotted to the grim Pizarro, and Max Birkholz gave an innocuous secretary of state or whatever that political gentleman's position may be called in English.

Kapellmeister Saenger worked like a beaver over the increased orchestral and choral forces. He succeeded in getting out of the former a pretty fair performance of even the third "Leonore" overture; the orchestra otherwise, however, sounded rather tame because of the poor acoustics of the misbuilt pit. The chorus, on the other hand, would have needed a few more solid rehearsals, especially toward the close of the opera, where the ensemble was more than a little bit shaky.

I just learn that Lilli Lehmann intends to sing the part of Norma at the Theater des Westens next Friday night, and I am further informed that she intends to make a tournée through the United States next season. I seriously hope, however, that she will relinquish this idea and that all parties concerned, you as well as she, will be spared an otherwise unavoidable disappointment.

○ ▲ ○

Georg Liebling, who is at present stopping in Berlin, is undoubtedly not only famous as a piano virtuoso of highest standing, but also beginning to become more widely appreciated as a composer. Last year I heard his Piano Concerto ("Eroica"), op. 22, which impressed me

very favorably as a work full of beautiful melodies, characteristic rhythms, vigor and vivacity, and altogether excellent workmanship.

This week he came over from London to perform his new Violin Sonata, op. 28, and to play it especially to Concert Director Hermann Wolff and to myself. To criticise this work after a private hearing would, perhaps, be out of place, and I may therefore only say that Johannes Miersch and the composer played it magnificently and to the best advantage. The work certainly proves exceptionally effective, and I could not deny the charm of Liebling's melodies nor his fine treatment of both parts, the piano and the violin. But I thought I had to object to the title "Sonata," as the work seemed to me rather not quite in sonata form, perhaps more likely a set of three pieces, and I addressed the composer in this regard. Here is what he said, and I give some little illustrations as regards the music:

"I hold that my sonata is strictly written in that form, and the new paths I struck in it are either signs of char-

1. *Allegro con spirito.*

2.

3.

4. *Andante.*

5a.

5b. *cresc.*

6.

7. *Allegro con moto.*

8.

9.

acteristic individuality or permitted liberties, without which nothing new would be possible in the ocean of music. This last expression explains my idea, that in music

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the atoms are eternal; they move and live in the ocean of musical waves, thoughts and inspirations until that very last day when this our world is gone. These 'atoms' move music and its history since the first tone was heard. Musical history shows also that there was always a period of melodists, followed by harmonists, and in reaction sometimes an intermedium of 'melodious harmonists.' According to my conviction the time of the 'harmonists' is just over, the emperor of which was, of course, our great Wagner. It is the natural course of things that I, as a younger composer of this present generation, have heard and digested Wagner's creations as well as all the classical masters' works, and in full recognition of this fact I wish to establish myself as a 'neo-melodious harmonist.' If my melodies reveal new beauties, if my harmonies awake new sensations to the human soul, I shall be thankful to Him who inspires us, who creates us, who will judge us as 'the final judge on the final day.'

And now back to Liebling's Sonata: First movement, first theme in C major, 3-4 quiet motion (sostenuto), (1) leads over to the second theme in E major (3-4), which is in fullest contrast to the first as regards melodious vivacity of rhythm; (2) the usual repetition of the first half of the movement is left out with intention, for I think that the "working out" is the place to give our ears the wanted variety after we have heard the two themes, which we shall meet again after the "working out" section. And so we do. The principal theme (No. 1) appears again in C, the second this time in F, and this leads us to a new little phrase (*Ausweichung*) in A flat, followed by a short coda, of course in C (3).

The second movement, called Aria, begins with a recitativo in B flat, followed by the first theme in B flat (4), which leads to a second one in D major (5) (a, b). A happy contrast is found in the Scherzo-like Adantino grazioso in F sharp minor (2-4) (6), which glides like a "Russian troika" over snow and ice * * * you just hear the little bells * * * and the moon rises, its sweet light enchanting the scenery (passing harmonic changes of No. 5). This second movement is written in "Lied form" and, returning therefore to B flat, the innovation in regard to tonal relations and its old customs is the surprising ending of it in G major.

The Finale (third movement) in C (3-4) begins with an energetic motiv, followed by a second one (7) in A minor (8); repetition is omitted again, the "working out" sets in, afterwards the first motiv in C, the second in E minor, and though this movement is treated strictly in the "Sonata form," and variety is produced by the introduction of a third theme in E major (9), which is obviously more than the so-called "Ausweichung," especially as it brings quietness into this altogether lively last movement, which with a short coda is brought to a brilliant and effective close.

It may be added that many great violinists like Wilhelmj, Sauret Joh. Wolff, Halir, Waldemar Meyer, Barciewicz and others have taken a special interest in this new work, some of them having studied it with the composer, and it is therefore to be expected that this sonata will be heard soon and often.

◎ ▲ ◎

At the Thalia Theatre Offenbach's "classical" operetta "La Belle Helene" has been revived, and the event proved in so far of interest to some of our German-American readers, as the cast contained some (to them) well-known artists. There was first the veteran Emil Thomas, who was the first Kalchas Berlin had known, having created the part at the initial performance conducted here by the composer in person. Thomas met with an equal amount of success as here in Berlin also in New York more than a dozen years ago, and he seems to be made of indestructible material, for his Kalchas was as fresh as of yore, and the peculiar, certainly more Semitic than Grecian, flavor with which he spiced the part of the cunning High Priest seemed to please the audience immensely.

A young lady who hailed from the Irving Place Theatre, of New York, Miss Riesa Stella, made her Berlin débüt on this occasion in the title part, but did not

create a stir or even a ripple, for she lacks most of the essentials necessary for the portrayal of the sliced skirted spouse of the unfortunate Menelaus. The musical and social satire which is contained in such concentration in just this personage Miss Stella was unable to reveal to the audience, for, although she was not really bad, or in any way spoiled the ensemble, and in fact treated the dialogue with considerable ease, she was vocally as well as histrionically lacking in piquancy and in humor.

You will perhaps be somewhat incredulous, or at least astonished, if I tell you that by far the best singer in the cast was Ferdinand Schuetz, your old "Nanti" Schuetz, whom you used to like and applaud at the old Bowery Thalia Theatre and later on in Irving place ever so many years ago. He sang the part of Paris in musically unexceptional style, and his tenor voice is still, especially in the upper register, as sonorous and brilliant as of yore. His phrasing and general delivery, especially also pronunciation of the text, are very good. He is an artist who has learned how to sing and hence also how to preserve his vocal organ.

◎ ▲ ◎

The past week was one of importance for the German composers, for the Parliament in second reading passed over and almost unanimously in favor of the new laws to be enacted for the protection of mental and especially musical property. A conference had previously taken place upon invitation of the Secretary of Cult in which the wishes of the composers were consulted and promulgated. Privy Superior Councilor Wever represented the Government, several of the most prominent members of the music publishing firms their side of the question and Professor Joachim, Engelbert Humperdinck, Dr. Max Bruch, Musikdirektor Hilpert, of Hannover; Professor Henning, of Posen, and Court Conductors Richard Strauss and Robert Radecke the musical element. The formation of a society for the protection of the rights of performance for composers was one of the principal issues voted for. The maintaining of these rights was the paragraph which was most hotly discussed in Parliament, but through the efforts of Dr. Mueller-Meiningen, of the Liberal, and Spahn, of the Catholic party, finally was carried. Secretary of State Dr. Nieberding, on the part of the Government, was equally in favor of the paragraph in question, maintaining the view that composers' works should not be further exploited for the sole benefit of those who give and arrange concerts.

Very hot was also the discussion which ensued over the paragraph which proposes to prolong the rights from thirty to fifty years after the demise of the composer. Eugen Richter spoke against, Dr. Nieberding in favor of it. After that the Socialist Dietz became personal in his remarks. He argued: "The thirty years' protection clause should be sufficient. It is an erroneous idea that composers do not derive appropriate income from their works, and they would be much better off still if they did not sell themselves bodily to the publishers. Of course, there are exceptions. Breitkopf & Härtel paid to Wagner 200 thalers for the score of 'Lohengrin,' and finally 2,000 marks more for the Wedding March from that opera. Shall we prolong the exploitation of the composers by the publishers upon a term of fifty years? I do not yet believe in the founding of an Authors' Royalty Rights Society, for why have not the composers organized such a society before? It seems to me that one single family is of such influence in Germany that it is trying to carry this paragraph into legal existence, and that is the Wagner family. The prolongation of the authors' right of twenty years would mean a million marks in the pockets of that family."

Secretary of State Dr. Nieberding protested in strong language against the assumption, as if he, or any member of the Government party, had been in any way influenced by the Wagner heirs, and spurned the inuendo of the former speaker that the bringing in of this law was directly or indirectly connected with the Wagner cause.

Dr. Mueller-Meiningen tried to show through the example of Beethoven's Ninth Symphony, the author of

which died in 1827, while only in 1848, through the efforts of Wagner, the full importance of the work was made manifest; also because of the late appreciation of such operas as "The Barber of Bagdad," of Cornelius, and Goetz's "Taming of the Shrew," performed only many years after the death of their composers, that a longer period than thirty years of protection was absolutely needed, and that the proposed Composers' Royalty Rights Society could be founded or exist, as it does already in other countries, only upon the presumption of a longer period of protection, viz., fifty years.

The voting upon this paragraph 33 of the newly proposed law will take place at the third, final reading of the bill.

◎ ▲ ◎

Paderewski passed through Berlin on his way from Copenhagen to Dresden, where he will be busy on some final touches in the finale of the second act of his opera, suggested by Hofrat Von Schuch. Fourteen of his Scandinavian engagements had been cancelled, but by the advice of his friends the great pianist sought distraction from his unconquerable grief in some attempts at work, hence he played in Stockholm and Copenhagen, the two most important of his engagements in Scandinavia, and he will also fulfill his engagement as soloist of the four days Beethoven Festival at Bonn from May 12 to 16.

I found Paderewski much changed, for he looked at least ten or fifteen years older than when I had met him at Paris the day before Christmas. The death of his only son, whose name, by the way, was Alfred and not Hippolyte, has absolutely prostrated him, for he loved this crippled boy as dearly as any father ever loved his child. The news of the sudden death fell upon him as an all the heavier blow as the event came entirely unexpected and at the very moment when Mr. and Mrs. Paderewski entertained hopes that through the art of a renowned mechanician at Goegglingen in Bavaria an improvement in the young man's physical condition could be brought about. Such at least were the promises held out to them, and of course they gladly and fondly clung to them. Alfred himself seemed equally hopeful, and planned with joyful anticipations a trip to the United States. Until near 10 o'clock p. m. he had been playing a game of cards with some other patients, and then retired for the night.

At a quarter past 10 some slight noise was heard from his bedroom, and when the guard with the physician entered, they found the young man breathing his last; he having succumbed to a stroke of paralysis of the heart. It is to be presumed that he died without suffering. His father's suffering, however, is great, and tears filled Paderewski's eyes immediately when accidental mention was made of the deceased's name. Time only will be able to bring him comfort and consolation in the thought that it was better for all concerned, especially and most decidedly, however, for the poor crippled young man, that he was relieved from the fetters of earthly existence.

◎ ▲ ◎

Rosenthal is reported to have met with some sort of an accident in Italy. What it was that befell the great virtuoso I am as yet unable to find out. The fact, however, remains that he sent word to Paris, cancelling an important concert engagement, which he was to have fulfilled in the near future.

◎ ▲ ◎

Young Mr. Brady from Cincinnati, who left Berlin after a sojourn of only a few weeks, because he could not stand the climate of the capital of Germany, sends me from the libretto of a melodrama in three acts entitled "Il trillo del Diavolo" (The Devil's Trill), by Stanislas Falchi. Mr. Brady attended the première at Florence, and writes about the work: "I thought you might be interested in a worthy novelty, so send you the program and libretto. It is well worth a hearing. I enjoyed it immensely, and should like to hear it again. The tenor Girano, representing the master, Tartini, has a glorious, high, ringing voice. Rather novel is it not to have the Devil (Ardolio) a woman?" [This remark proves to me that Brady is as yet as inexperienced as he is young.] "After so long being accustomed to a bass as his Satanic Majesty, the novelty was refreshing. The actress Lucaceska had a superb figure, and suc-

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ceeding by facial expression and tone color, she gave a sardonic, elegant impersonation. An Italian audience is quick to ridicule, but she was much applauded. I should like to hear this new opera again in musical Germany, where not, like here, audiences of titled nonentities and ignorant fashion plates talk all through the performance. This talking is a prevalent drawback. Italian music culture is only skin deep. Compared to German appreciation of music, it is as the proverbial rushlight is to the moon."

○ ▲ ○

An original manuscript of Franz Schubert, and one which has vainly been sought for many years, was lately found among the estate of a queer fellow, Oberlandesgerichtsrath Wissiak, who recently died at Vienna. It was nothing less than the first movement of the posthumous great D minor string quartet (with the "Tod und das Maedchen" variation slow movement), which Schubert composed in 1824, and which was published in Vienna in 1825, shortly after his death. The estate and leavings of Wissiak are in great disorder, but search is now being made for the remaining three movements. Eight stray leaves of music paper filled with Schubert's handwriting have also been found, but cannot be placed, as they bear no designatory remarks.

○ ▲ ○

After Siegfried Wagner's "Herzog Wildfang" scored a fiasco in Munich, and only a semi-success at Leipsic, it has met with undisputed favor at Hamburg, where at the premiere last week Siegfried Wagner was called before the curtain a good many times. Cosima Wagner sent her august thanks by telegraph to the directors of the Hamburg opera house for the loving care they had bestowed upon the production of the work of her son.

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While Arthur Nikisch is gaining laurels as conductor of the Berlin Philharmonic Orchestra in Italy, France and Spain, his Majesty the King of Saxony has bestowed upon the now forty-six years old conductor of the Leipsic Gewandhaus concerts the distinction of the title of royal professor.

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Meanwhile Felix Weingartner has not been idle, for he is making a successful concert tournee with the Munich Kaim Orchestra down the Rhine and through Holland. His first concert at Mayence, where he conducted all of the Beethoven symphonies in succession, were received with enthusiasm by large audiences.

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Among the musical callers at this office in the past few days was the eleven year old violinist Max Pilzer, from New York, now a favorite pupil of Prof. Gustav Hollaender, under whose genial tuition the boy seems to be progressing rapidly, for he played portions of the Bruch G minor, the Mendelssohn Concerto and the Beethoven Romanza in G for me in promising style. Further callers were Moritz Mayer-Mahr, the pianist; Marguerite Melville, the composer, and Clara H. Cassel, a young pianist.

O. F.

Tenor Hast Coming.

LUDON G. CHARLTON announces that Gregory Hast, the distinguished English tenor, will make a brief concert tournee in America early in the coming season. Mr. Hast is credited with a voice of rare range, beauty and purity; an exceptional artistic style and unusual linguistic facility. His French, Italian, German and English ballad concerts on the Continent as well as in Great Britain have made him famous, and his repertory includes, besides, over sixty oratorios and cantatas. Mr. Hast will be available in this country only in November and December.

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Minne Humphries.

A Montefiore Pupil.

HERE was a time in the city of Washington when every successful office seeker was reported to be from the State of Ohio. At any rate, Ohio people at the nation's capitol were regarded with admiration, and credited with possessing some talismanic force that opened doors easily and brought to them the desired post with swift certainty. As it was formerly in the world of politics it is now in the more delightful artistic world, particularly the musical world. Through the columns of THE MUSICAL COURIER several

TO THE MUSICAL COURIER representative Mrs. Humphries said:

"I came before now as a Montefiore pupil. I have studied faithfully with Miss Montefiore for several years, and from the very beginning I found the progress rapid and before I knew it succeeded in securing engagements. She is a teacher of widest culture, knowing much about all schools of singing, and in sympathy with what is best in them all."

Mrs. Humphries has to-day a full repertory of the old Italian and French arias, the German classics, the English songs, the well-known oratorios and all the best compositions by American composers. Although a coloratura soprano, Mrs. Humphries has a rich medium register. Her well modulated speaking voice is at once an indication of the unusual range of her rare voice. She possesses, too, temperament, a quality which rarely accompanies the high soprano voice. This warmth, together with richness of the lower register of Mrs. Humphries' voice, enables her to sing many of the songs which the average coloratura does not often attempt.

As a church singer Mrs. Humphries has held several important positions. She is now the solo soprano in the choir of the Greenwood Baptist Church, Brooklyn. This church, which is quite wealthy, is erecting a handsome new edifice. Mrs. Humphries resides in Brooklyn herself and is very popular with the members of the church, and on account of her noble womanly qualities has made many friends among society in the borough.

Mrs. Humphries has a fine stage presence, and the thing so advantageous to singers—a pair of handsome dark brown eyes, and a most winning personality. Mrs. Humphries has many other accomplishments. She is a good pianist, and while the domestic side has nothing to do with art, it is always gratifying when a woman who is blessed in the artistic sense is also mistress of the more practical things. Mrs. Humphries has penetrated the mysteries of the culinary art and the art of needle work with astonishing success, and her household is doubtless the happier for it. It is always a "feather in the cap" of any professional woman when her friends can state that she understands cooking and sewing. This statement never fails to silence the revilers of the women of genius.

Besides concert engagements in Ohio, her native State, Mrs. Humphries has filled many professional dates in Pennsylvania, New Jersey and New York State, and the future is most promising for this charming artist. In addition to her church work and her concert engagements Mrs. Humphries has a number of young pupils studying with her.

David Ruffmann.

DAVID RUFFMANN, a young Russian amateur who is visiting the United States on important business matters in connection with his own country, has just composed a Berceuse Russe for violin which is very melodic and characteristic. The Berceuse is published by Schubert & Co. At a recent private performance of this little piece at the Waldorf-Astoria, where Mr. Ruffmann is staying, the young Russian was highly praised by those invited to the seance.

Mr. Ruffmann, after visiting the Pan-American Exposition, will return to Europe.

A Mid-Ocean Concert.

A MUSICIAN friend of Gabrilowitsch, who crossed the ocean with him in the Kaiser Wilhelm der Grosse, writes from Paris that the passage was unusually smooth. In mid-ocean a concert was given, the net receipts of which reached the unprecedented amount of \$1,520. On the programs were the autographs of Jean and Edouard de Reszke, Ossip Gabrilowitsch, Sarah Bernhardt and Coquelin. These programs were sold at auction, some realizing as much as \$100 each.



MINNE HUMPHRIES.

artists were presented to the readers of this paper this season who claim Ohio as their native State, and are justly proud of the distinction. To this list now must be added the name of Mrs. Minne Humphries, a native of Mansfield in the Buckeye State.

Before coming to New York Mrs. Humphries had made a name for herself in her native town as a singer, choir leader and all around musician. Like all these Ohio people Mrs. Humphries began early to do things, and therefore made a career for herself at an age when most women think of beginning one. Of a musical family, Mrs. Humphries has from infancy enjoyed the best advantages to be had in Mansfield. The late Senator John Sherman was a warm friend of Mrs. Humphries' family, and a great admirer of her voice.

With her talents and influential friends Mrs. Humphries did not experience any difficulty in securing engagements after she decided to become a concert and oratorio singer. Very wisely she decided to come to New York for advanced study. Errani became her teacher, and after his death Mrs. Humphries went to Miss Caroline Montefiore, who now has her studio at the Ormonde, corner of Broadway and Seventieth street. One of the most admirable traits about Mrs. Humphries is her gratitude to Miss Montefiore for all she has done to make her an artist.

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Clarke Gibson Dailey.	
Jewel Song (Faust)	Gounod
Miss Ermie Lemmon.	
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Die Blauen Frühlingsgäste	Ries
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Soupir	Bemberg
Celeste Aida (Aida)	Verdi
George Seymour Lenox.	
Der Wanderer	Schubert
Allah	Carl Gralow.
With You	Chadwick
Miss Mary Lakenan.	
Thou Art So Like a Flower	Liszt
Ave Maria (Otello)	Verdi
Mrs. George Payson.	
Ballatina	Caracciolo
Abide With Me	Liddle
Mrs. Marie De-Vaux.	
Ou va ha Jeune Indoue (Lakmé)	Delibes
Miss Daisy Palmeter.	
She Alone Charmeth My Sadness	Gounod
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Miss Rose Berwanger.	
Oh, Splendid Night (Cinq-Mars)	Gounod
Miss Florence Levi.	
Amid the Flowers	Meyer-Helmund
Miss Eva May Perry.	
Sapphic Ode	Brahms
The Violet	Grieg
Lungi dal Caro Bene	Secchi
Miss Grace Thomas.	
Tell Me, My Heart	Bishop
Miss Anne R. Brown.	
Porgi Amour (Figaro)	Mozart
Miss Cornelia H. Campbell.	
To the Spring	Grieg
Waltz in E minor	Chopin
Morris Burke Parkinson, Jr.	
Sognai	Schirmer
Miss Ethel Bradley.	
Con Nais tu le Pays (Mignon)	Thomas
Miss Grace Shaw.	
Cherry Ripe	Horne
Master Robert F. Lakenan, Jr.	
Spring Song	Woodman
Miss Marion Force.	
My Heart Sings	Chaminate
Mrs. Reynal Brown.	
Gondoliera	Meyer-Helmund
Obstination	Fontenailles
Song of a Heart	Tunison
Miss Grace Shaw.	
Uebers Jahr	Böhme
Niemands hat's Geschen	Loewe
I Love and the World Is Mine	Clayton Johns
Peu de Chose	Clayton Johns
Miss Florence Deen.	
Ich Liebe Dich	Grieg
Erinnerung	Spicker
As Sung on the Waters	Schubert
Violets	Wright
Ave Maria	Buck
Miss Lucy Hoe.	
I'm Wearin' Awa'	Foote
Mrs. William Loss.	
Dreams	Von Fielitz
Dr. Norman D. Mattison.	

New York State Teachers at Glens Falls.

JUNE 25, 26 and 27 are the dates of the thirteenth annual convention and festival. Chairman J. de Zielinski and President L. A. Russell have worked hard to make the meeting a good one, and the following array of well-known artists, as well as the prominent essayists and special features, will give an idea of what will take place: Pianists, Alberto Jonás, Alf. Klingenberg, Jessie Shay, Anna E. Wilbur and Marvin Grodzinsky; violinists, Frederick E. Hahn and Rebecca Wilder Holmes; cellist, Mark Skalmer; organists, Wm. C. Carl, Wilhelm Kaffenberger and Carl G. Schmidt; Trio Club, J. de Zielinski, F. E. Hahn and Mark Skalmer; sopranos, Charlotte I. Bord, Gertrude Harrison, Louise B. Voigt and Marie Zimmerman; contraltos, Adele Laeis Baldwin, Grace Preston and Antonia Sawyer; tenors, Robert Burton and J. Henry McKinley; baritones and basses, W. E. Chamberlain, Dr. Carl Dufft, Adolf Dahm-Petersen and Lewis Williams; Excelsior Male Quartet, consisting of G. O. Bowen, J. F. Byrnes, Lee Wellman and J. G. Osgood; the Glens Falls Choral Union, Wm. F. Meriheu, conductor; festival chorus of 100 voices, with orchestra of twenty-five men, to give "The Messiah." L. A. Russell, conductor; essayists, Amy Fay, A. J. Goodrich, H. W. Greene, Madame Von Klenner, F. J. Shepard and Albert Gérard-Thiers; accompanists, F. W. Riesberg, Dr. Gerrit Smith and J. de Zielinski.

Special railroad rates of one and one-third fare is assured; numerous hotel and boarding houses will accommodate visitors. Anyone can become a member of this association by sending \$2 to the secretary-treasurer, a dollar annually thereafter continuing the membership.

For further information concerning this convention address F. W. Riesberg, secretary-treasurer, 954 Eighth avenue, New York.

Nyack Young People's Orchestra.

THE Young People's Orchestra, of Nyack, N. Y., an amateur organization of note in that section, gave its sixth annual concert last week in the handsome club house of the Nyack Rowing Association. Miss Isabel Babcock, the conductor, made a commendable advance in her program as compared with former ones, and the orchestra showed every evidence of careful rehearsal, particularly in the dance from Grieg's "Peer Gynt" Suite. The other orchestral numbers were from Mozart and Gounod. Miss Babcock, who is a violinist of promise, played two numbers from Ries' well-known suite and De Beriot's Seventh air, and Miss Margaret Maynard gave Fields' Nocturne for violin. Miss Platt sang from the works of Chopin, Mozart and Rubinstein. Miss Wilcoxson contributed two vocal numbers. This is the orchestra personnel:

Violins—Miss Ella Gilson, Miss Edwina Babcock, Miss May Keenholts, Miss Margaret Maynard, Miss Eleanor Craig, Miss Eleanor Pott, Hayden Harris, Frank Henning, George Tremper, Herman Ziegel, Juan Buirago, Fred Tatum, Maurice Picard, Clarence Baldwin, Lamson McCarty and Edmond B. Walker.

Flutes—Arthur H. Mann and Philip W. Babcock.

Viola—Miss Edith Craig.

Contra bass—Theodore Ruger.

Miss Mabel Gilson was the accompanist.

Carita Morena.

MISS CARITA MORENA, a young American dramatic soprano, who has been studying for the last two years in Italy, called on May 7 on the European representative of THE MUSICAL COURIER, at the Hotel Cecil, London, and told him that she was sailing for America by the Oceanic on the following day, but hoped to return to England in a month's time.

Miss Morena is an interesting brunette, with brown eyes and black hair, and is the fortunate possessor of a very beautiful, flexible and highly trained voice, great musical feeling and an artistic temperament of a rare and unusual order. Her recent singing in Florence, in February last, at the Sala Filarmonica, of a prayer for the repose of the soul of the late King of Italy, was much appreciated by Queen Margherita, who sent the distinguished artist the following telegram:

FIRENZE STUPINIGI—Su Maesta vivamente compiaciuta ringrazia gentile comunicazione. LA DAMA D'ONORE MSA. DI VILLAMARINA.

Miss Morena has been studying the old operas with Danieli Antonietti, the famous Milanese chef d'orchestre, who has resided and practiced his art for forty-two years in the northern capital of Italy, and the modern operas she has studied with Maestro Carlo Carignani. Her repertoire includes "Norma," "Trovatore," "Forza del Destino," "L'Africaine," "Aida," "Lohengrin," "La Tosca," "La Bohème," "Cavalleria Rusticana," "Faust," "Mefistofele," &c.

It is certain that this talented young artist has a distinguished career before her, and her return to Europe is impatiently waited.

Schlesinger.

SEBASTIAN B. SCHLESINGER, well known as an enthusiastic amateur and a composer, whose residence is in Paris, leaves Europe on the Deutschland next week for a short visit to the United States.

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A. 149



Women's Amateur Musical Clubs.

By Rose Fay Thomas.

Paper read at the recent Convention of Musical Clubs in Cleveland, Ohio.

VER since I came to Chicago in the fall of 1879 I have been more or less connected with the work of women's amateur musical clubs, a connection which, beginning with our own home club in Chicago, gradually extended itself until at one time it included nearly every club in America. The remarks which I shall make in this paper, therefore, may be considered as trustworthy, because they are conclusions which I have reached not through theory, or even through observing the development of a single organization, but through an intimate personal association with a very large percentage of all the clubs of our country from Maine to San Francisco, and from the Great Lakes to the Gulf of Mexico.

Though each club has its individual variations of details, the customary organization of a woman's amateur musical club is as follows, as to the general outline: The membership is divided into two sections, active and associate. The active members do the work of the club and are its governing power. The associate provide the means to carry on the work, and are admitted as listeners to musical meetings only. The duties of the active members consist in providing the music for the club concerts, promoting the social side of its intercourse, and attending to all minor details in connection with its work. The qualification for membership is usually the ability to sing or play on some musical instrument sufficiently well to be acceptable as a performer at the musical meetings of the society.

Such are the fundamental construction lines of the average amateur club. In other words, the club is generally started for the purpose of providing a musical afternoon for its members once in two weeks, and its chief object is to make this music as good as the resources of the membership will allow.

It will be readily seen that in places where there is but little professional music it is a very valuable resource to music lovers to have these musical afternoons provided at such frequent intervals. And also that it is a great stimulant to the active members in keeping up and improving their executive musical ability to be called upon constantly to give performances of this semi-public character. No woman wants to stand before an audience and make a failure of her performance, and she will always do her very best to improve herself to the utmost when she knows that she will be called upon to show what she can do upon a stage from time to time.

The benefits of thus hearing and making music constantly can hardly be overestimated in a community where otherwise there would be none. And though the class of music with which the community is familiarized by this means is, in the main, only that which comes within the range of amateur ability, it is generally all good, and by the best composers, and by means of piano duets and quartets some little knowledge is also gained of the higher forms of composition through the occasional performance of piano arrangements of orchestral works.

And now we come to another and more important result of the amateur club. It is very soon discovered, as the taste and knowledge of the club grow more intelligent and discriminating, that the members begin to want something better in the way of a performance than the club can furnish from its own membership alone. Hence chamber music begins to take its place upon the programs. A professional violinist and 'cellist are engaged for the string parts, and the piano is played by one of the better performers of the club. With the advent of this class of music the club advances with one bound to the contemplation of the highest forms of composition, the very cornerstone of the art, and those who study it intelligently soon find in it a fascination superior to any other kind of music, while even the average listener who knows nothing of its intellectual or of its structure is vaguely conscious that something superior is going on and wishes she only knew what!

Finally, as the club grows rich and prosperous, artists' recitals are added to the general scheme of its yearly work. And here again it is of immense service to the community by bringing to its city a number of times each season the very best musicians—and that not in a variety program of trashy "popular" selections, but in a serious and worthy program wherein the artist renders the best music in the best way, thus exerting a powerful influence in the elevation of the public taste.

I have now pointed out the beneficent musical work which is being done in originally unmusical towns and cities in our country by the Women's Amateur Musical Clubs. And so far as it goes it is very good. But I am sorry to say that, having reached this point, the great majority of clubs come to a standstill and their progress ceases. Their musical life then becomes a mere repetition year after year of what has gone before, and it is only by adding new members constantly, to whom the club work is fresh, that the interest is maintained. The old members, weary of a routine which offers no progress, drop out of the work almost as fast as the new and inexperienced members come in. We must conclude then that the usefulness of the average club is limited. It takes the absolutely ignorant listener and the mediocre performer, and educates the one to an intelligent interest and the other to a much higher scale of performance. But, having got them there, it can take them no further, and all it can do is to make its farewell bow to the enlightened and turn its attention to another set of the ignorant and the mediocre, like a school which every year graduates its highest class and begins anew with its lowest. This sort of educational work is very valuable, as we have seen, and even necessary, but in my judgment clubs could and should be so organized that this stationary period of their progress could never arrive, and that the advanced members would always find in them advanced interests to work for.

The problem now before us, therefore, is how to find a scheme of work which will interest and hold the cultivated, and therefore the most valuable part of our club membership, as well as the ignorant or mediocre.

One very great bar to the true progress and development of amateur clubs is that their officers rarely put to

themselves the plain question: "What is the object of this club?" I would like to ask the present assembly therefore, "What is the object of amateur clubs?"

It is stated in nearly every club book which I have seen to be two-fold: First, the development of the musical talent of its members; second, the promotion of the musical interests of the community. The first of these objects is always scrupulously cared for, and as a result the standard of amateur music is astonishingly high in all parts of America. The second is seldom paid any attention to, and as a consequence, we rarely find an amateur musical club furthering, as a society, any musical interests but its own. The ideal club should indeed develop the talent and promote the culture of its members, but it ought also to be the bulwark and cornerstone of every worthy artistic enterprise in its city. The line which separates amateurism from art is as broad as that which separates the equator from the poles; nor is art even possible to the amateur; if it was she would be an amateur no longer, but an artist. And as the amateur becomes more and more cultivated she cares less for the music she can make herself, and more and more for the true art life of the community. In order, therefore, to hold her interest and secure her continued co-operation in its work, the club must afford her both an ever widening field of study and an opportunity to do her share not only in promoting the amateur, but also the art interests of her city, be it large or small.

I have given this question a great deal of thought, and I have come to the conclusion, based on the work of various clubs which have actually experimented successfully on the lines I am about to suggest, that the best way to promote both the personal culture of club members and the art life of the community, is for the clubs to organize departments for musical orchestra study in which they work in connection with orchestral performances. And let me say right here that for such work it is not necessary to bring costly orchestras like those of Chicago or Boston, from a distance, but it can be done very well in connection with the home orchestras which are to be found nowadays in all cities of any size. Let the club which has this kind of work in view as a part of its annual scheme enter into a business arrangement with its local orchestra whereby the orchestra agrees to give, let us say, six symphony concerts, the programs of which shall be sent to the club in advance; and the club agrees to subscribe for a certain number of season tickets and to lend its influence toward the success of the concerts with the general public. Very few orchestras would refuse to enter into a partnership of this kind. Then let the club members make a regular analytical study of each program before it is given. The symphonies should be analyzed structurally, and their leading themes and the forms of the various movements studied. Suites, symphonic poems, and overtures should be studied in connection with the scenes or ideas they are meant to express, and operatic extracts should be placed in conjunction with their original context. When a program of compositions has been studied in this way, and immediately afterward is performed by an orchestra, the intellectual musical culture which results can hardly be overestimated. Perhaps the local orchestra may not be very perfect either in size or quality, but when you are listening to it with the idea of learning to understand and appreciate the beauties of the composition, rather than of enjoying the excitement and intoxication of a great performance, you will take pleasure in its work even in spite of imperfections and shortcomings. Nothing will help to raise the standard of the orchestra more quickly than to find support and sympathy and appreciation among the musical circles of its own city—especially if they are coupled with a demand for its best endeavors. This plan which has been in successful operation for many years in the Brooklyn Schumann Club and the Evanston Thomas Concert Club, achieves the double purpose of providing the best form of intellectual culture for club members with the most practical method of fostering and encouraging the musical development of the community, and the opportunities it offers for musical advancement are unlimited.

Ladies, this National Federation of ours will either be a mighty influence in promoting art in America, or a useless failure, according to the aims we set before us, and the methods we use to accomplish them. I confess that I have heard with pride and satisfaction the reports and discus-

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sions this week. They have shown to us that every officer has worked, and is ready to continue to work, without a thought of her personal interest, for the highest interests of the Federation. It has shown the delegates quick to understand and eager to co-operate in every noble and worthy effort. Also it has shown the entire harmony existing throughout the whole great organization, the kindly spirit of appreciation of the efforts of the various committees, and, best of all, the absence of all desire to criticise those upon whose shoulders has fallen the burden and heat of the day. It is so easy to criticise the work of others; so much easier than to do it better ourselves.

If this sweet and wholesome spirit continues to dominate our organization, and is coupled with high ideals and unswerving truth and sincerity of purpose, before we know it we shall have created an institution the beneficence of whose noble influence shall be felt in every remote corner of our continent.

The Schubert Club of St. Paul, Minn.

Nearly nineteen years ago the Schubert Club, then but a small band of interested women, was formed for the purpose of personal pastime, without a club name, without programs, without regularly laid out work. But, being composed of women who demanded the good and rare in music for themselves, and whose philanthropy suggested the possibility of reaching and benefiting many more, an effort was made, tiny at first but widespread in after years, to extend and enlarge their field of labor in every possible way.

They "builded better than they knew," for within the next few years this band, now grown to much greater proportions, endeavored with zeal and high purpose to place their club work upon a philosophic basis, and thus make the organization conducive to good and as far reaching as lay in their power. This gathering together of the best musicians, their intelligent and impartial efforts to improve their art, has had a great influence on the music of the city. Considering the high standing of the club work, the obstacles to overcome, the claim to "influence" has been well earned. From the outset the officers have labored incessantly in the happy anticipation of ultimate success. For nineteen years the various presidents have, each in turn and with the increased facilities of growth and progress, wrought improvement and added to the fame of the organization.

In 1891 Mrs. Russell R. Dorr became president. She was a woman of rare culture, devoted to music and prominent in all works for the promotion of the artistic. For nine years Mrs. Dorr gave an unsurpassed energy to the advancement and broadening of the Schubert Club. Under her direction, aided by women of best executive ability, the pleasant afternoon entertainments became concerts of merit, participated in by the best talent at home and often times from abroad; the membership was increased to over 400, men of note were secured for lectures and the country's fine artists and famous orchestras brought to our city. Each season's work has been better than the preceding; each season's programs more attractive, until to-day whatever is announced by the Schubert is cordially welcomed and meets with unqualified success.

During this period one of the best efforts of the club was the establishing of an "Educational Loan Fund," for the purpose of furnishing to young women of talent the financial aid necessary to pursue their musical studies at home or abroad. That this philanthropic movement is accomplishing the work designed is evidenced in numerous cases.

The present season especially marks an epoch of importance in this club's history. Under the leadership of Miss Elsie M. Shawe, who was elected president in 1900, the programs have been unusually fine, every musical being an artist's recital. New features were introduced, arrangements being made for several "study afternoons." Upon these days essays on musical topics were to be read, followed by musical programs illustrative of the subject. Also chamber music was to receive greater attention. Four concerts were planned with programs of a national character—Germany, France, Italy, the Slavonic countries and

America, each being represented by its best chamber music. These concerts have been given by the Reidelberger String Quartet, a local organization of much more than ordinary merit, and have been received with great favor. This series was also given to prepare for and lead up to the Schubert's closing entertainment, a concert by the Kneisel String Quartet, of Boston, to be given Tuesday evening, May 14, at which time the following program will be given:

Quartet in G major, op. 18, No. 2.....	Beethoven
Romanze from Quartet in G minor, op. 27.....	Grieg
Sonata in C major, for violincello (without accompaniment).....	Bach
Prelude. Sarabande. Bourree. Gigue.	
Quartet in E flat major, op. 51.....	Dvorák
	V. C.

The Chromatic Club, of Troy, N. Y., has already begun to make arrangements for next season's concerts. The committee comprises Mrs. Frederick F. Buell, Mrs. Charles E. Hanaman, Miss Sarah Thurman, Miss Mary B. Gleason, William S. Kennedy, Edmund Cluett, Charles E. Hanaman and David Cowee, Jr.

The thirteen charter members of the St. Louis (Mo.) Rubinstein Club are Miss Ada Alexander, Mrs. A. Deane Cooper, Miss Helen Flad, Mrs. John Fowler, Miss Anna Gill, Mrs. Benj. F. Gray, Miss Dora Harrison, Miss Marie G. Jones, Mrs. Claude Kilpatrick, Mrs. Hiram Liggett, Miss Alma Parks, Miss Lulu Prather and Miss L. Leslie Reed.

The Chicago Schumann Club's officers include Miss Emma E. Clark, director; Mrs. Marguerite R. Krosser, assistant director and chairman program committee; Miss Eva F. Hawthorne, recording secretary; Miss Lucia E. Dwight, corresponding secretary, and Miss Clara L. Mooney, treasurer.

Miss Mary McCarty is now chairman of the executive board of the Sioux City (Ia.) Beethoven Club.

Frederick Fayram has been elected president of the Minneapolis (Minn.) Philharmonic Club.

On May 6 the Manchester (N. H.) Philharmonic Society re-elected the following officers: President, W. W. Simmons; vice-president, C. F. Good; recording secretary, Mrs. F. H. Rogers; corresponding secretary, Miss Mabel Brickett; treasurer, W. O. McAllister; librarian, W. C. Masten, and assistant librarian, Bert Proud.

The Orpheus Club of Columbus, Ohio, postponed its closing concert of the season from May 8 to May 21.

The Owensboro (Ky.) Saturday Musicale's program during the past season embraced representative composers of France, America, Italy, Poland, Russia, Austria-Hungary, Germany and Scandinavia.

Miss Lola Waite, a valued member of the Woman's Musical Club, of Burlington, Ia., has been spending the past six months in Europe.

Honors must be divided. The N. F. M. C. will hold its next biennial festival in Rochester, N. Y., but the Sinfonia Club's next convention will take place during May, 1902, in Philadelphia. The chrysanthemum is the "National fraternity flower" of the latter organization.

Miss Mabel Van Deusen and Messrs. Hudson and Wood consented to assist the Fort Plain (N. Y.) Monday Evening Music Club on May 13, at its last recital of the season.

May 13 was the date of the Troy (N. Y.) Choral Club's second concert of its tenth season. Allan Lindsay is the conductor.

On the afternoon of May 8 the Wednesday Musical Club of Tiffin, Ohio, held an interesting meeting at the residence of the president, Mrs. O. Runkle, who presented a comprehensive report of the National Federation of Musical Clubs' Biennial Festival in Cleveland.

At Glen Falls (N. Y.) the second concert of the Lyceum Choral Union was held in the Empire Theatre on the evening of May 8, the soloists including Miss Lavinia S. Hawley, of Buffalo, and Mr. Battle, of Schenectady.

The Schubert Club of Grand Rapids, Mich., held its last social event of the season on May 9, in the Military Club house.

The Ladies Musical Club of Bedford, Ohio, was represented at the National Federation of Musical Clubs, Cleve-

land Festival, by Mrs. John Freeman, president, and Miss Mary E. Burroughs.

The Rubinstein Club of Binghamton (N. Y.) held its final meeting of the season on Thursday evening, May 2, in Miss Fowler's studio, Mrs. Deyo, Mrs. Rice, Mrs. Allen, Mrs. Hitchcock and others contributing an attractive program.

An officer of the N. F. M. C. writes to THE MUSICAL COURIER's club department: "The music club of Forsythe, Ga., is most heartily welcomed into the National Federation of Music Clubs. Miss Turner, the president, is a gifted woman and will be an able coadjutor to the cause of music in the Southern section."

The St. Paul (Minn.) Choral Club arranged to hold its annual meeting on May 21. In the same city the Schubert Club's annual meeting took place May 8.

The Mozart Club, of Dayton, Ohio, the Gem City of the Buckeye State, has just closed a brilliant musical season. With some 700 active and associate members, the club includes the best women musicians of Dayton, and many representative citizens are included in the list of associate members. The last public concert of May 2 was given with Madame Schuman-Heink as soloist in a song recital, being accompanied by Mrs. Ethel Martin Funkhauser, a member of the club.

The closing morning musicale of the club was held May 16, at the summer home of the president, Mrs. Katherine Houk Talbot, herself a singer of fine reputation.

A fine piano and violin concerto from the works of Grieg was given.

Mrs. Scherhey Sings Saar's Songs.

THE program at the recent meeting of the Gasellig Wissenschaftlichen Verein, held at the hall of the Beethoven Männerchor, included musical numbers by Mrs. M. J. Scherhey, contralto, and Louis V. Saar. THE MUSICAL COURIER has frequently referred to the beautiful quality of Mrs. Scherhey's contralto voice, and the predictions that she is destined to become one of our leading concert and oratorio singers are being fulfilled. At the meeting of the learned society, held at Beethoven Hall, Mrs. Scherhey sang two of Mr. Saar's songs, "Stern" and "Die Schwur," the composer playing the piano accompaniment.

Mr. Saar also played three of his own compositions like the skillful musician that he is. Both artists were enthusiastically received by the scholarly company, and feasted after the music in sumptuous style.

A Compliment for Mr. Xander.

WHEN Baron Zedtwitz was the first attaché at the German Legation in Washington, he entertained Henry Xander, the director of the Washington Saengerbund. "Let me play you a dainty little piece I picked up at the music store the other day," said the Baron, who was an excellent amateur. Sitting down at the piano, he played Mr. Xander's own "Impromptu," then recently published, and imagine his surprise when upon turning around Mr. Xander told him that he was the composer of the piece. The Baron has just played from memory.

Mr. Xander's compositions are to be had of Droop and Ellis, both of Washington.

From Maurice Arnold.

Editors *The Musical Courier*:

I your review of the "Il Guarany" performance your critic questions my familiarity with the score. The fact that I orchestrated the opera may have estranged me from the music. The version performed was unpublished and strange to me; it required a very subtle method and very complex divisions of measure. The composer, also, was to blame—not having indicated omissions or repetitions for the re-creative imagination. However, a new method will eventually eliminate the brutality of accented down-beats; with it will end the ungraceful antics of conducting. Respectfully,

MAURICE ARNOLD.

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CINCINNATI, May 18, 1901.

N Monday afternoon, May 13, the board of directors of the Symphony Orchestra Association held its annual meeting. The annual report of the president, Mrs. C. R. Holmes, will be of interest:

"To the Stockholders of the Cincinnati Orchestra Association:

"**LADIES AND GENTLEMEN**—With this report we close the first epoch in the history of the Orchestra Association, seven years, not unattended by many trials and uncertainties, and yet which withal have brought a full measure of reward to those who have struggled to maintain the Symphony concerts in the sentiment which would not let the orchestra die, and which has prompted a guarantee for six years more, for, by that time, the orchestra must needs be so firmly established that it cannot but be a permanent organization.

"We have now secured, as no doubt you all know, a subscription fund of \$15,000, in addition to which we have Mrs. Charles P. Taft's generous gift of \$5,000 per year, which has enabled us to retain the services of Mr. Van der Stucken, making an assured income of \$20,000 annually. Our expenses heretofore have always been \$30,000, so that our income from tickets, program advertisements, auction, &c., must net us \$10,000 to even cover expenses, and if we are to improve the orchestra, which should undoubtedly be done, we must have a much larger revenue.

Must Enlarge Field.

"Our first consideration, therefore, is to enlarge the field and earning powers of the orchestra; primarily, this must be done by increased audience in Music Hall, and then we must give out of town concerts, for we can no longer delay taking our place in the ranks with other orchestras, as Boston, Chicago and Pittsburg all travel.

"The Pittsburg Orchestra derives quite an income from these concerts, and the Chicago management attributes a deficit of \$3,000 more this year than last to the fact that the number of out of town concerts was fewer. As these concerts are always guaranteed there is no financial risk incurred.

"To bring about the desired result, however, it is essential that a business manager be engaged, and, as some one who feels that the orchestra must progress more than the few local concerts each year will enable it to do has offered to pay the necessary salary, we have accepted his proposition, but who will be selected for the position has not yet been determined.

"We naturally cannot expect to secure enough engagements during the first year to profit greatly financially, but as our outside concerts would be given during the alternate weeks of our concerts here, the constant playing together which this would entail would undoubtedly vastly improve the ensemble of the orchestra, and the prestige which we should gain would not only reflect creditably upon Cincinnati, but would be influential in creating more widespread interest at home.

The Season Reviewed.

"Now that we have considered the future and the possibilities which it has in store for the Orchestra Association, let us glance for a moment upon the season just ended.

"A review of the works performed shows much that is of interest, and the artistic effect has been as satisfactory as could be expected with so small an orchestra in so large a hall. There have been two innovations which met with general approbation—a concert with chorus and a 'request program' which evoked much interest.

"Financially, we have been fairly successful, as there is no deficit above the amount for which our guarantors are liable, and the debt of \$1,700 of last year has been paid. Our income from tickets was \$531.90 more than last year. The sale of students' tickets at 25 cents for a reserved seat in the gallery has been less than we anticipated, but there has been a marked gain in the 50 cent seats on the first floor and in the balcony, and our single sales have also greatly increased, all of which I believe indicates that interest is growing, and I hope the advance sale of seats in the fall may be sufficiently large to justify our engaging several additional men.

Chicago Conditions Fit Here.

"In closing, I want to quote from a recent review of the history of the Chicago Orchestra during the decade since its organization, in which the writer, commenting upon the magnanimity of 'the men back of the Orchestra, who have paid \$350,000 above box receipts to balance accounts and meet deficits,' says: 'And for the men who have made these seasons possible there must be a word of laudation. This city has as yet no capitalist who is ready to do for a Chicago orchestra what a Bostonian has done for the Boston Symphony Orchestra and what Mr. Carnegie is doing for the Pittsburg organization, by providing liberal endowments. Therefore, to the few liberal citizens of Chicago who have assumed the responsibility of supporting the Thomas Orchestra and of securing first-class music for all music lovers, proper thanks should be rendered.'

"And so with us of Cincinnati, when we begin our new era and enter upon our eighth season we shall remember with fervent gratitude those men and women whose generosity has assured the continuation of our Symphony concerts. Respectfully submitted,

"**BETTIE FLEISCHMAN HOLMES, President.**"

The report of the treasurer, Miss Jelke, was as follows:

RECEIPTS.

Balance on hand, less stock, May 4, 1900.	\$91.11
Annual subscriptions.....	6,025.00
Contributing membership.....	400.00
Donations	6,471.00
Box receipts.....	14,435.50
Advertising	1,600.00
Interest	96.00
Money refunded.....	224.65
Outside engagements.....	1,598.18
Total	\$30,942.48

EXPENDITURES.

Director	\$4,000.00
Soloists	2,375.00
Music Hall.....	2,073.60
Orchestra	16,138.75
Programs and printing.....	1,374.95
Advertising	322.77
Postage	51.44
Salaries of employees..	493.10
Choral music.....	60.75
Transfer from savings department.....	200.00
Use of music.....	125.00
Miscellaneous items.....	66.61
Money refunded.....	355.00
Outside engagements.....	976.48
Overdraft on bank of 1900.....	3,000.00
Total	\$1,623.45

As the amount still due from guarantors is \$764.92, this would leave a balance on hand in the treasury of \$80.95.

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The annual report of the president of the Orchestra Association recommends the employment of a business manager for the orchestra, and announces the fact that someone has guaranteed his salary. The man for this important position has not been announced, but it is understood that he will be a brand new Eastern man. Of course a Cincinnati man would not do. No man can be found here with business capacity and musical equipment enough to fill the place. Mr. Ellis, of Boston, had no technical business experience when he took hold of the management of the Boston Symphony Orchestra, but he had taste and judgment and natural capacity, and without any need of previous business experience he made the orchestra a profitable investment. Mr. Wilson, of Pittsburg, was known as a newspaper writer and critic, principally as the compiler of the Boston Year Book, and had no business experience when he associated with the Thomas Orchestra and later with the Pittsburg Orchestra, but he, too, has

been successful as a manager. It is not probable that the Cincinnati Orchestra Association has engaged either Mr. Wilson or Mr. Ellis for the managerial position. How many successful managers of orchestras are there to be found in this country? Or must they turn to theatrical managers to help them out? But I suppose they will find someone easily enough, provided the salary is adequate. There is a very poor showing for home talent in any capacity among those who by dint of their money and influence control the musical destinies of this city. That a business manager could not be found in this great city for the orchestra is a confession of poverty which the association should feel ashamed to make, especially as the position that is taken does not agree with the facts. I venture to say there are at least a half dozen men in this city fully equipped to fill the duties of this position, and some of these would put an enthusiasm into their work that would make success a foregone conclusion. But the old lines of Virgil hold true again:

"Felix qui potuit rerum cognoscere causas."

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Mrs. Annie Norton Hartdegen presented her pupils in a recital at the Woman's Club Rooms, Perin Building, on the afternoon of May 16. Program follows:

Duo, Birds of Passage.....	Hildach
Miss Rinearson and Miss Hart.	
Lob der Thränen.....	Schubert
Ungeduld	Schubert
Max Hirsch.	

The Years at the Spring.....	Beach
Ye Banks and Braces.....	MacDowell
Mrs. R. J. Burt.	
Tuscan Folksongs (two voices).....	Caracciolo
Misses Olga and Emma Rapp.	
Oh, My Heart Is Weary.....	Goring Thomas
Miss Hart.	

Frühlingsgefühl	Rubinstein
April and I.....	Walthew
Miss Olga Rapp.	
Should He Upbraid.....	Bishop
Miss Rinearson.	

Duo, Vous qui pleure.....	Fauré
Miss Hart and Max Hirsch.	
Das Veilchen.....	Mozart
My Mother Bids Me Bind My Hair.....	Haydn
Miss Emma Rapp.	

Haiden Röslein.....	Schubert
Ave Maria.....	Schubert
Miss Latimer.	
Duo, Calm as the Night.....	Goetze
Miss Rinearson and Perin Bailey.	

King Charles.....	Maud V. White
Mr. Bailey.	

It was one of the best recitals I attended this season. All the pupils showed the right kind of training. Noteworthy was the singing of Miss Kathryn Hart, who has a genuine contralto voice of the finest musical quality. She has abundant temperament and an intelligence that speaks through every note. Another singer who has decided promise is Miss Rinearson. She is a soprano.

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The Organists' and Teachers' Society of Cincinnati and Vicinity held a conference during the week at St. Paul's Roman Catholic Church. Some thirty organists and teachers attended, and the session was opened with an address by President A. Matré. Rev. A. M. Quatman, pastor of St. Francis de Sales Church and chairman of the Diocesan Commission on Church Music, read a paper. Archbishop Elder also made an address. Those present were Archbishop Elder, Revs. A. M. Quatman, J. H. Holtzhausen, Jos. Schmidt, Ig. Wilkens, O. F. M. F. Wimsey, and Professors E. Grimm, A. Staderman, E. Strubel, B. J. Macke, R. Schiffer, George Sauter, H. F. Loeffler, A. J. Boex, A. J. Schehl, John Schehl, H. B. Koester, A. Matré, J. Lohmann, A. Propheter, H. Kellermann, A. Fischer, Dr. N. J. Elsenheimer, F. Donnelly, A. Barbour, F. Wilson, J. Zeinz, B. Wullner, George Groh and Joseph Meyer.

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College orchestra rehearsal in the Odeon, Thursday, May 23, at 2:30; college chorus rehearsal, Wednesday, May 29, at 2:30. J. A. HOMAN.

J. Harry Wheeler, Examiner.

Mr. Wheeler, the well-known voice teacher, has been engaged as examiner for the Toronto Conservatory June examinations Dr. Edward Fisher president, and will spend several days there attending to these duties.

GODOWSKY.

Under the Management of HERMANN WOLFF, Flottwell Strasse, 1 BERLIN, W., Germany.

Manager for England and Dependencies: HUGO GOERLITZ, 119 New Bond Street, LONDON, England.

Engaged by the London Philharmonic Orchestra for June 20th. Recitals in London, St. James' Hall, May 31st and June 12th.

FESTIVALS.

Kansas City.

KANSAS CITY, May 18, 1901.

JUST four years ago the editor-in-chief of THE MUSICAL COURIER asked this question: "Why cannot Kansas City have a great music festival?"

In his noble fight for music in America, he had not overlooked the possibilities of music in Missouri and Kansas, if they were brought together and properly managed; so to his question this answer was returned: "We will have a music festival as soon as our Convention Hall is finished." Convention Hall was finished, destroyed by fire, and the world knows how it was rebuilt in ninety days. As soon as it was completed the second time the Kansas City Oratorio Society began active preparations for the May festival.

There was not the slightest effort made to interest "society," or arouse local pride, nor was there any boasting of what was going to be done; but there was a quiet, determined effort to interest the two States at large, and to secure the co-operation of every competent musician in Missouri and Kansas.

To know how thoroughly this work was done, and how this town has been aroused (for Kansas City has been so musically dead the past year that all hope of ever bringing it to life had been abandoned), one had only to hear the concerts and see the audiences, as one of our local critics said: "From whatever point of view one looks at this event, it reflects credit on the city, the country round about, and the men who promoted it, and the singers and players, who by their faithful work and skill carried it out. It was a revelation to the city, and though taken by surprise at its greatness, nevertheless the city rallied heartily to its support, as shown by the attendance of 10,000 the first night, 5,000 to hear the choral contest and nearly 15,000 the second evening.

The officers and members of the Oratorio Society and their conductor, Carl Busch, cannot receive too much praise, for to them must be given the entire credit of the great success of this first venture, and to them we must look for a permanent organization, as they have already promised a greater festival next season.

For Kansas City's May festival the chorus numbered 2,000 singers, including the Oratorio Society of Kansas City, Mo.; Emporia Choral Society, Emporia, Kan.; Schubert Club of Kansas City, Mo.; Lawrence Choral Society, Lawrence, Kan.; Swedish Society of Kansas City, Mo.; Leavenworth Choral Society, Leavenworth, Kan.; Cameron Oratorio Society, Cameron, Mo.; members of Ottawa Choral Union; Joplin Choral Club, Joplin, Mo.; members of St. Joseph Choral Society; Kansas City Choral Society, Kansas City, Kan., and the Philharmonic Orchestra, increased to ninety musicians, and the following soloists: Miss Helen Buckley, Chicago, soprano; Mrs. Grace Van Valkenburgh, Kansas City, contralto; George Hamlin, Chicago, tenor, and Joseph S. Baernstein, New York city, basso.

The program for Wednesday evening, May 15, 1901, was:

Overture, Oberon.....	C. M. Von Weber
Aria, Wo berg ich mich (Euryanthe).....	Weber
Joseph S. Baernstein.	
Solo, Ernani, Ernani, in Volami (Ernani).....	Verdi
Miss Helen Buckley.	
Song of the Dying Swan (Swan and Skylark).....	Goring Thomas
George Hamlin.	
Ballad, Das Herz am Rhein.....	Hill
Mrs. Grace Van Valkenburgh.	
League of the Alps.....	Carl Busch
By the soloists 1,400 of the Chorus and the Philharmonic Orchestra.	
Carl Busch, conductor.	
Franklin Pearce Fisk, organist.	

Thursday afternoon was devoted to the choral contest for prizes valued at \$2,000. The contestants were: Swedish Singing Society, Kansas City, Mo., 110 voices; Kansas City, Kan., Choral Society, 135 voices; Schubert Club, Kansas City, Mo., sixty-five voices; Cameron Oratorio Society, Cameron, Mo., 100 voices; Emporia Choral Society, Emporia, Kan., 115 voices; Leavenworth Choral Club, Leavenworth, Kan., 135 voices, and Joplin Choral Club, Joplin, Mo., eighty voices.

Each contesting chorus sang "The Heavens are Telling," from "The Creation," and one other chosen by themselves. These numbers were given in the order named above:

Jubil Cantata.....	Edgren
Spring Time.....	Pinsuti
Silent Night.....	Barney
Praise the Lord.....	Randegger
By Babylon's Waves.....	Gounod
A Chorus, from The League of the Alps.....	Carl Busch
The Sea Hath Its Pearls.....	Tours

Alfred G. Robyn, of St. Louis, was the sole judge, and his decision gave the first prize to the Emporia Choral Society, with Joplin Choral Club second; Schubert Club, Kansas City, Mo., third; Cameron Oratorio Society, fourth, and Leavenworth Choral Club, fifth.

Two additional prizes were given by popular vote, \$300

to the Kansas City Oratorio Society and \$100 to the Emporia Choral Society.

Because "The Creation" was familiar to the 2,000 singers, as well as the orchestra of ninety, it was chosen for the closing event of the festival, and no wiser choice could have been made, for it was superbly presented.

No more satisfactory soloists could have been secured than were Miss Helen Buckley, George Hamlin and Joseph Baernstein, the latter of whom had never been heard in Kansas City before, but now he has many ardent admirers, who will extend to him a most cordial reception when he returns next season.

Carl Busch was given a tremendous ovation in honor of his beautiful composition "The League of the Alps," as well as his marvelous conducting of such a host of singers and musicians, who were strangers to each other and to him.

Kansas City appreciates now, as never before, what an artist and master they have in Carl Busch. At the last rehearsal he was presented with a beautiful baton in honor of the first but not the last "Kansas City May Festival."

MRS. J. H. HARRIS.

New Haven.

NEW HAVEN, Conn., May 15, 1901.

The annual May Festival of the Connecticut Music Teachers' Association took place the first three days of last week, the attendance being large and equal to any of the preceding years. As usual a number of the concerts were non-professional, but were of interest to many.

A church service at St. Paul's opened the convention. The soloists were F. S. Weld, baritone, and Mrs. Nora Russell-Haesche, soprano. Monday evening occurred the annual promenade dance, the music under the direction of Franz Fichtl being the feature.

The election of officers resulted as follows: President, S. Clark Lord, of Hartford; secretary-treasurer, A. J. Wilkins, Bridgeport; program committee, Thomas G. Shepard and F. A. Fowler, New Haven, and Elmer S. Joyce, Bridgeport.

The first concert, Tuesday morning, had several worthy

At 2 o'clock Suppe's "Pygmalion and Galatea" was given much fervor, and while his tone lacks necessary method, for one still in his teens he sings well. Frank Edgar, one of the most finished baritones in the State, sang an Altsiten composition. Miss Bertha B. Warner was accompanied by her teacher, Max Treuman, of New York.

The harp recital at 11 o'clock was a novelty. Miss Avice Boxall, of London, England, being the performer. Her work is quite finished, and while none of her numbers were among the most difficult, the program was much enjoyed. Miss Katheryn Murphy, a local soprano, was the assistant. She has a promising voice, and was accompanied by Mrs. A. Heaton Robinson.

At 2 o'clock Suppe's "Pygmalion and Galatea" was given by Mrs. Elizabeth A. Smith, Mrs. V. P. Marwick, H. L. Maercklein and E. L. Couch, all of Hartford. This little light opera was an enjoyable diversion and was remarkably well given by this quartet of church singers.

The 4 o'clock concert introduced a metropolitan pianist, Victor Benham. His playing ranks among the best heard in the State this season. Besides being a master of technic Mr. Benham is a player of more than average temperament. This was displayed admirably in the Beethoven Sonata. One of his strongest numbers was the Symphonic Etude by Schumann. He showed an unusual amount of tone color. The soloist for the occasion was Mrs. Louise Towle Barnes, of Hartford. She sang first the dramatic aria, "Dich Theure Halle," from "Tannhäuser," in German, with the articulation and temperament of a native. Then followed a group of Nevin songs which was well done.

The evening attraction for the second day was a concert by some forty selected members of the New York Symphony Society, under the directions of Franz Kaltenborn, assisted by Miss Idalia Levy, of Boston, soprano, and Victor Benham, of New York, pianist. Interest centered in the Tschaikowsky Symphony No. 6. Kaltenborn has long been popular among us, and his mastery over his men in this number was very apparent. New Haven has not for years been blessed with a visit of the Boston Symphony or any very strong symphony organization, so the combination last evening proved very acceptable. A few more first violins would have made more pronounced contrasts.

Miss Levy is a remarkable coloratura soprano. Rarely have we heard a vocal organ of such true naturalness. The young woman is scarcely out of her teens, and with the serious study she is apparently enjoying, a brilliant career is most assuredly before her.

Mr. Benham, after his long program of the afternoon, played the Chopin E minor Concerto excellently. The orchestral accompaniment, however, was in portions miserably done.

The first concert of the next day had also several good numbers. Charles Shamp, who has just returned from Germany, played Leschetizky's Melodie in B flat, also E. A. Parsons' "Swanee River" transcription. It was

under Mr. Parsons that Shamp developed his remarkable technic before going abroad last June. Miss Florence Cornwall, of Milford, a pupil of Isidore Troostwyk, displayed excellent violin virtuosity.

"The Daisy Chain," by Lehmann, was given under the direction of Mrs. A. Heaton Robinson by the following quartet: Miss May C. Bradley, soprano; Miss Louise Daniker, alto; Walter Schnellock, tenor, and Riley E. Phillips, Jr., baritone.

The chief of the attractions of the festival was the song recital of Mrs. Emma Juch-Wellman. She sang groups in French, German and English. She has a fine control of the mezzo-voce, but lacks at times freedom of tone delivery in her climaxes. Isidor Luckstone was her clever and artistic accompanist. Miss Emma Spieske, of Hartford, violinist, assisted.

A novelty was the chamber music concert by the New York Reed Quintet Club, consisting of Otto Fritzsche, clarinet; Heinrich Giese, bass clarinet; Louis Haemisch, B flat clarinet; John Helleberg, bassoon; Richard Kohl, bassett horn and contra-bass clarinet.

Miss Emma Buch, contralto, of Hartford, was the vocalist.

The festival was brilliantly brought to a close last evening, when the oratorio "Elijah" was given in costume and with action by a chorus of some eighty of our best local singers, together with a well-known cast, conducted by Signor Emilio Agramonte. It was the first production, as an opera, given in this country, and that it proved a notable success was evinced by the many outbursts of enthusiasm shown by the large audience.

Ericsson F. Bushnell, in the title role, was impressive and noble. In the whole country there is not a bass singer, I'm sure, who in both physique and tone delivery could portray the part so well. His histrionic qualifications were most acceptable. The stage settings were effective, and real water fell and fire and steam rose to the answer of Elijah's fervent prayers.

The Widow, Miss Shannah Cumming, displayed ability, not only exquisitely vocal, but histrionic as well. Intensely pathetic was she when her dead son was brought before the prophet.

William H. Rieger, the tenor, had not been heard here for some considerable time. His acting, too, was very good. Particularly fine was he in the recitative "Ye Peo-ple, Rend Your Hearts," and the aria "If With All Your Hearts." He is the most satisfactory tenor heard here in a long time.

Miss Marguerite Hall, the contralto, had but little to do, but that she sung well.

Miss Adele Van Name was the Youth.

The chorus was remarkable for its volume, and oftentimes was it impressive. The costuming was effective. The ladies were far too handsome and healthy to depict a real famine stricken tribe of Israelites, but they sang their parts with a doleful fervor and precision which only careful study can accomplish.

Mr. Agramonte has guided many a successful adventure in New Haven, but that of last evening certainly adds new laurels of a somewhat different nature than anything heretofore.

ERZÜHLER.

John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Lydia	Lang
Mr. Gilberte (May 3, 1901)	Nantucket
All For You.....	D'Hardelot
The Nightingale's Song.....	Nevin
In Maytime.....	Oley Speaks
Jennie Dutton (May 9, 1901)	New York city
To a Rose.....	Clayton Johns
Necklace of Love.....	Nevin
Mon Desir.....	Nevin
Henry J. McKinley (May 9, 1901)	Philadelphia, Pa.
Henry J. McKinley (May 23, 1901)	New York city
Henry J. McKinley (May 30, 1901)	White River Junction, Vt.
Henry J. McKinley (May 5, 1901)	New York city
Henry J. McKinley (April 29, 1901)	New York city
A Rose Fable.....	Hawley
Miss Alberta DeFoor (May 2, 1901)	Savannah, Ga.
Captive Memories.....	Nevin
Savannah Music Club (May 2, 1901)	Savannah, Ga.
Autumn Song.....	Clayton Johns
Mrs. N. Finnie (April 18, 1901)	Savannah, Ga.
The Resurrection.....	Foster
Miss Keil and chorus (April 28, 1901)	Pittsburg, Pa.
Lydia.....	Margaret Lang
Estelle Louise Warren (April 25, 1901)	Boston, Mass.
Gondolier.....	Ethelbert Nevin
Miss Agnes Andrus (April 25, 1901)	Detroit, Mich.
The Dream Maker Man.....	Ethelbert Nevin
Mrs. Winfred Scripps-Ellis (April 25, 1901)	Detroit, Mich.
I Love Thee So.....	De Koven
Mrs. Yeates (April 23, 1901)	Albany, Ga.



THE BERTHOLD.
WASHINGTON, May 18, 1901.

ANY kindly criticisms and suggestions have been offered to me in regard to the writing of this column. Many of these I have not answered or have only half answered. The space allotted to the Washington department is limited, and different people suggest several different ways of subdividing it. Others suggest various methods of critical treatment. Here are some of the opinions:

1. "I buy THE COURIER to read criticisms of concerts, not miscellaneous ideas on various subjects. Why do you not devote all of your space to the concerts?"

2. "Your ideas about raising the musical standard in Washington are very good. It is much better to write about this than about the concerts, and it is more interesting than does more good."

3. (A stranger in town.) "I have been interested in reading about the conditions in Washington, but am not interested in reading personal notices and reports of concerts I have not attended. Why do you not omit the personal notices?"

4. "You are very stingy with your personal notices. It seems to me that you might give us musicians a little better showing. We don't care so much about the moralizing."

5. "Why do you not criticise more severely? The standard of music here should be raised. It is your place to do what you can to bring this about. Many players are constantly applauded, when their interpretations are bad and their technic faulty. Singers are idealized when their tone production is vicious. It is your duty to criticise these people severely, and if you are afraid to do this, your column can have no value."

6. "I do not think it is right for you to criticise so severely as you do. Criticism of this kind is disagreeable and I do not care to read it."

7. "The only trouble with your column is that you do not criticise severely enough. You are too non-committal in many cases. Adverse criticism makes bright, spicy reading. Too often your adverse criticisms are tame and colorless. You ought to try to write more like Philip Hale and Allan Dale."

8. (An enemy of Mr. A.) "It was not right for you to praise Mr. A. You did it just because he advertises in your paper."

9. (A friend of Mr. A.) "You should have written a more laudatory account of Mr. A.'s performance. He is an advertiser in your paper, and it seems to me that when a man helps to support the paper he should be treated with more fairness by that paper."

9. "Aha! I know why you wrote that scathing denunciation of Mr. B. It was because he does not advertise in your paper."

10. "Yes, I see that you criticised one of the advertisers severely, but then he thoroughly deserved it."

11. "Why do you not write accounts of concerts such as those of Gabrilowitsch and other suitable artists instead of writing about local concerts?"

12. "It is only right that we Washington musicians should have our concerts noticed in the Washington columns. I do not think it fair for you to mention people outside of town and thereby omit notices of Washington musicians and Washington news."

Pax vobiscum.

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A genuine surprise was accorded me last Tuesday evening at the organ and song recital of S. Archer Gibson and John H. Duffy, baritone. Mr. Duffy is a pupil of Otto Torney Simon. When I heard Mr. Duffy sing last year he had no breath control. One could see that there was a good natural voice, but no art. On this occasion Mr. Duffy showed that he had taken several long steps in the right direction. His breath control, attack, phrasing, enunciation and dignified bearing were noticed, and he made a good impression on the audience. If he continues his study he will become a still greater credit to his teacher. The program was well selected throughout.

Mr. Gibson gave the audience a splendid treat. He handled his unwieldy instrument as easily as a juggler his Indian clubs. Nothing seemed technically beyond him. His own composition I did not care for. "Do not write too much for the organ," I heard a celebrated composer remark once. "You will become so much interested in mixing stops that you will neglect the real music." This caution occurred to me at the recital. Mr. Gibson's piece consisted of a little tune which was repeated several times, sometimes with little scale runs and trills in the right hand, which tickled the ears of the audience and brought Mr. Gibson an encore; but there was no real music in these trills and frills. They had no more musical value than those tiresome strings of notes which adorn the melodies ground out by the street organ. Mrs. Simon accompanied Mr. Duffy artistically, and Mr. Duffy must be congratulated on his successful management of the affair and the cultured audience he drew together.

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On Wednesday there was a recital by Wenceslao Villalpando, the Mexican cellist. He was assisted by Miss Willenbucher, soprano; Miss Agnes Alden at the piano and a string quartet. Mr. Villalpando played Carl Eckert's Concerto for Violoncello, op. 26. His performance was remarkable for its evenness and smoothness. He conquered by the quietness and calmness of technical mastery, making no appeals to the emotions, but relying on the intellectual enjoyment of his hearers. Miss Alden caught the spirit, and her piano part exactly fitted the cello rendition. Of Miss Willenbucher's numbers I liked best her performance of a MacDowell song. This because I rarely enjoy even Wagner and Schumann in the German. The German language so often distorts the mouth and hinders the pure, free flow of tone. Charles H. Robold accompanied Miss Willenbucher. Mr. Rabold is an excellent pianist, as well as a singer. The work of the quartet was admirable.

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The pupils of Otto Torney Simon gave a recital at Knabe Hall last Monday.

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Mrs. Alice Kraft Benson will go to New York on the 27th. While there she will enlarge her repertory, which already consists of four operas.

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Miss Cryder has already left town.

BERENICE THOMPSON.

Willis E. Bacheller.

MR. BACHELLER announces his engagement as the solo tenor of the Maine, New Hampshire and Vermont festivals, next October, under the direction of William R. Chapman. This is the immediate outcome of his fine success in the same region last year, a great demand having arisen in consequence that Mr. Bacheller should be heard there again.

He is to sing in Gounod's "The Redemption," Mendelssohn's "Hymn of Praise" ("Lobgesang") and in the so-called "Artists' Nights," when his solos will be as follows: Aria, "O Paradiso," from "L'Africaine," Meyerbeer; several songs by modern American and foreign composers.

Mr. Bacheller's success as soloist with the Rubinstein Club recently was great, he receiving many recalls and encores. His warm spontaneity, beauty of voice and straight from the heart style hit the mark, and he was the star of the evening.

Recently he sang with the Bedford Choral Club, of Mt. Kisco, with much success, in Mendelssohn's "Elijah," scoring a fine success with "Thou Shalt Dash Them." On June 1 he goes to Maine for a series of concerts.

Summer Term at the National Conservatory of Music.

THE summer term which was opened at the National Conservatory of Music on May 1 promises to be a record breaker in the number of pupils enrolled. The advantages for out-of-town students are unsurpassed, and already the number of such students is three times greater than last year. Mrs. Thurber, the president, is to be found in her office every day. She takes a personal interest in assigning each pupil in the proper class, and altogether endeavors to make visiting pupils as comfortable as possible.

The autumn term will begin September 3, and many of the pupils who live in town expect to continue their studies at the conservatory far into the summer. The study and recital rooms are remarkably cool, partly due to the spaciousness, the high ceilings, and then to the situation of the building, which gets breezes from the rivers, both East and West.

Godowsky.

AFTER giving a final recital in Halifax Leopold Godowsky, the eminent piano virtuoso and composer, left Quebec for Europe on May 19—last Sunday—on the Tunisian. His London recitals will take place on May 31 and June 12, and he has been engaged as soloist for the London Philharmonic Society's concert on June 20.

Mr. Godowsky expects to remain in London for six weeks, after which he will return to Berlin, where, under the management of Hermann Wolff, he will be heard in a large number of concerts on the Continent. Under the management of the Charlton Bureau, in this country, Mr. Godowsky, during the short time that he was here, gave thirty-seven concerts and recitals. It is probable that Mr. Godowsky's engagements in Europe will be so extensive as to keep him out of this country for a number of years, numerous engagements having already been assured during his tour there.

Morris Pupils' Recital.

A N interesting children's piano recital was given by pupils of Lucille Smith Morris at her studio, 201 West Eighty-first street, last Saturday afternoon. A novel feature of the recital was several numbers which were first performed on the Clavier and then repeated on the piano. The pupils had never played the pieces on the piano, had never heard them played and went to the piano with them for the first time before the audience.

The fact that these numbers were all played without a single error goes to show how well a player can learn and memorize at the Clavier without tone.

Besides playing a number of compositions little Miss Gertrude Gibson gave some technical demonstrations on the Clavier and the piano which were very creditably done. Isabel Harrison and Master Robert Gibson also played very well.

Miss Morris is to be congratulated on her pupils' success, for their work reflects her own as a teacher.

Asheville Summer School, North Carolina.

T HIS famous resort, to which the wealthy Southerners flock in numbers during the summer, will for the fourth consecutive season have a summer school of music, with four grand concerts, the school this year under the directorship of A. P. Babcock, of Asheville College, and F. W. Riesberg, of New York. They have so far engaged Miss Estelle Harris, soprano; Charles A. Rice, tenor; Percy Hemus, baritone, and Claude Trevlyn, violinist.

The school opens Monday night, July 15, with a reception, and the concerts will occur July 23, August 1, 8 and 15, all the above artists taking part. A handsome booklet, containing pictures of the artists, matter concerning the school and information of all kinds, has been issued, and will be sent to anyone on application to A. P. Babcock, Asheville, N. C., or F. W. Riesberg, 954 Eighth avenue, New York.

Heath Gregory at Press Club.

THE already famous young basso was heard Saturday night at the Press Club, he being the special guest of honor, and singing with such effect that he was simply overwhelmed with applause and shouts of "Bravo." The "Armorer's Song" made a special hit, and so did "Ho, Ye Townsmen," by Victor Herbert. The popular young basso has the summer completely booked with engagements at Newport, Bar Harbor and elsewhere.

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MUSIC GOSSIP

OF GOTHAM.

THE eleventh free lecture course, annual reunion and dinner at the Hotel Manhattan last Thursday evening, saw gathered a splendid looking body of 200 men and women, who, under the auspices of the Board of Education of Manhattan, give lectures on subjects ranging from bugs to Beethoven, usually in the auditoriums of the various public schools of the city. This is an interesting work, instituted under Dr. Henry M. Leipziger, who devotes his time to this important branch of education; that it is accomplishing something is evident from the letters he read after the dinner in the course of his address, in which the statements were made by the writers that they had increased their knowledge and their income by attending a course in the various specialties. Other letters spoke of looking forward to them as to the sun's rising, and that music, too, has its important place in personally known to the writer, because of participation in these lectures, when numerous persons of all ages have come forward and asked questions, when they could attend another, &c. Among those known in the musical world who have place in this work present at the pleasant gathering were Miss Lillie D'Angelo Bergh, Miss Kate S. Chittenden, Platon Brounoff, C. J. Bushnell, H. W. Greene, Mr. and Mrs. Bernard O'Donnell and F. W. Riesberg. The speakers of the evening were Dr. Leipziger, Hon. Miles M. O'Brien, Rev. Edward Judson, Hon. Chas. R. Skinner, Professor H. C. Bumpus, all of whom talked in interesting strain.



Graham Reed, of Brooklyn and New York, rejoices in an annual lot of talented vocal pupils, young women mostly, who sing for pleasure, and with these he gave a very interesting recital at Carnegie Hall last week, the following appearing: Miss Jessie L. Neergard, Miss Nellie S. Fairfield, Miss Alice Brinsmade, Miss Olga Katzenmayer, Mrs. Robert L. Findlay, Miss Clara L. Ogden, Mrs. Emerson Howe, Mrs. Charles M. Field, Miss Isabel Rockwell, Clarence E. Duryea, Frederic A. Chapman, Laurence P. Rider; and Miss Elsa Prosser was to have sung.

These young singers all sang well, with clean enunciation, good voice production and considerable style.

Mr. Reed himself gave the last numbers of the program, as follows:

Ihr Bild.....Schubert
The Ring.....Chopin
My Love Is Like the Red Rose.....Brandeis

The attributes mentioned above were present in increased degree in Mr. Reed's singing, and it is evident that a singing teacher who can sing has advantages over the others.



At Mme. Torpadie Björksten's studio, in Carnegie Hall, last week, there was a recital, vocal and instrumental, in which the following participated: Miss Helen Merriam, Peter Kurtz, Mlle. S. A. Breitner and Mrs. Hortense Hibbard, and closing with "Historie du vieux temps," by Guy de Maupassant, the personages taken by R. Breitner and Mlle. Breitner.

Miss Merriam sang the following songs:

Caro mio ben.....Giordano
The Sweetest Flower.....Van der Stucken
Die Lotoblume.....Schumann
Es Schre ein Vogel.....Linden
May Morning.....Denza



Miss Anna Blanche Foster, an organ pupil of J. Warren Andrews, gives a recital at the North Baptist Church, of Jersey City, her organ, this week, with an excellent program, with the Bach Toccata and Fugue, Guilmant "Funeral March and Chant," and the Batiste Offertory in D minor as the closing number. She will be assisted by a soprano and a violinist. The lady will also give a series in Illinois the early part of this summer. It is interesting to note the doings of other pupils: Louis Weitzel succeeds Mr. Willard as organist-director of the Presbyterian Church of Goshen, the latter having gone to St. Mary's, Burlington, N. J.; Arthur L. Collins has resigned his position at the First Baptist Church of Newburgh, N. Y., to go to the Church of the Good Shepherd; F. Dobrovolsky is the organist of St. Stanislaus' R. C. Church, this city. One of Andrews' Eastern pupils, Mrs. Georgiana Frye-Cheney, has resigned her place in Lexington, Mass., to accept a similar position in the Unitarian Church, Medford, Mass., having at her disposal a fine three manual organ.



Miss Martina Johnstone, the Swedish violinist, who is at the hospital, No. 143 West Forty-seventh street, is rapidly recovering from a serious operation, which was suc-

cessfully performed at the hospital last Wednesday by Dr. Paul Outerbridge, the well-known physician and surgeon.

New York Notes.

May 20, 1901.

Pupils of Parson Price appear often nowadays, and with credit to themselves and teacher. Among them, Miss Marguerite Carpenter, who sang two Rossini songs and an encore, and Miss Florence Stockwell, another pupil, who sang a brace of solos and an encore. Together they united in a duet, Rubinstein's "Wanderer's Night Song." All this at the Y. M. C. A. Gymnasium last Thursday. Miss C. Hanselmann also made a decided impression with her singing of "The Dream of Paradise" at the installation service of the Rev. Dr. Edward Niles, at Bushwick Avenue Reformed Church, of which she is soloist.

Miss Genevieve Bisbee announces a summer term at her Carnegie Hall studios, the course proper beginning June 1. The excellence of this Leschetizky pupil's playing, and the reputation she has made as a teacher, should be sufficient to draw to her many pupils.

Mrs. Georgiana Frye-Cheney, a pupil of J. Warren Andrews, gave an organ recital at her church, the Unitarian, of Medford, Mass., last week, playing Händel's Fifth Organ Concerto, Bach Toccata and Fugue, Guilmant Grand Chorus, Claussmann Festival March, &c. Andrews' pupils are making quite a stir this season, coming rapidly into prominence. A week ago Sunday evening a concert was given at the Educational Alliance by pupils of Prof. Mark Fonaroff, and the Alliance String Orchestra. Miss Pauline Serhey, a girl of ten, played Rode's Concerto with good execution and tone, and Rose Frank the Acolay Concerto, showing pronounced talent. She has a future with intelligent work. Master Schacht played De Beriot's "Scène de Ballet" acceptably, and Master Lieberman, in the Godard Concerto, showed much promise. The Irish looking lad, "Mike" Shapiro, however, conquered all by his splendid playing of the "Faust" Fantasia by Wieniawski. What a tone, what a technic he has! An Italian tenor, Sig. S. Micelli, contributed two numbers. He has a big, resonant voice; but like all big voices, lacks art. The Alliance String Orchestra has made marked improvement since last year. They played a number of things very well indeed, closing with Brounoff's "Romance de Concert," sixteen violins in unison, with clear tone and good execution. This romance will undoubtedly become popular among the violinists.

All the Fonaroff pupils showed good bowing, clear finger work and intonation, and this teacher is to be congratulated on the fine results of his work among the downtown people. This is the full list of members of the Alliance String Orchestra: Misses R. Frank, P. Serhey, F. Gersten and D. Millman; Masters M. Shapiro, A. Shapiro, S. Lieberman, William A. Schacht, H. Levy, S. Cohen, M. Sharr, J. Giberman, P. Bonoff, P. Botway, A. German, R. Friedman, H. Groschinsky, A. Halpert, D. Herman, M. Millman, J. Radovsky, D. Solotaroff, B. Rosenthal, J. Ross, B. Scharf, M. Sternberg and S. Ungerleider.

William Falk played the accompaniments excellently, as always.

One of the best performances of Gaul's "The Holy City" was that of Sunday afternoon last, given at Carnegie Hall, by the New York Festival Chorus, which is the creation of that energetic conductor T. E. Morgan. He had a chorus of 400 singers, the soloists Anita Rio, soprano; Laura H. Graves, alto; Albert Quesnel, tenor; Julian Walker, bass, with orchestra, piano and organ. The chorus sang well, "They That Sow" and "Thine is the Kingdom" going especially well. Miss Rio and Quesnel were the popular favorites and received much applause after their solos.

Mr. Morgan is to be heartily congratulated on the performance; he had all his forces well in hand, without undue gesticulation, and the result was excellent and well-balanced singing.

Some pupils of Miss Josephine Bates united in a recital at the Waldorf last week, with credit to their teacher, the following participating: Miss Mary Sherwood, Mrs. Thomas Stead, Madame Van den Hende, cellist, and Misses Evelyn Henry and Lizzie Schmidt were to have sung. A very pretty voice and personality has Miss Mary Sherwood, daughter of the pianist, and she was the star of the affair.

Abbie Clarkson Totten gave a concert at Y. M. C. A. Hall, in Harlem, May 16, assisted by several well-known professionals. The hall was crowded and a good concert enjoyed.

Edward O'Mahony's concert occurs next Tuesday evening, May 28, at Assembly Hall, Fourth avenue and Twenty-second street. A miscellaneous program of operatic and other airs will be given by the basso, assisted by Mary Howe, soprano; Mrs. Wilson O'Neill, alto; M. J. Clarke, tenor; Grace Uppington, pianist; M. D. Bimberg, violinist, and F. W. Riesberg at the piano.

Mrs. E. Jocelyn Horne's three Sunday afternoons' "At

Home" have been more pleasant, some of the prominent musical and society people of the city attending. Last Sunday was especially brilliant, in the number and quality of those who participated.

F. W. RIESBERG.

Letter to Brounoff.

FREDERIC WATSON, pianist at Proctor's Twenty-third Street Theatre for five years past, who studied for two years with Mr. Brounoff, writes his teacher as follows:

NEW YORK, April 26, 1901.

MY DEAR MR. BROUNOFF—Before leaving New York city for Europe permit me to express my sincere thanks and appreciation for the conscientious and masterly manner in which you have assisted me, as a teacher, and, secondly, as a friend.

Under your guidance as a teacher of piano I have made rapid development in playing, and feel that my individuality and musical perception have broadened to a greater extent.

I never thought that I would acquire the knowledge of harmony which I have received from you in the short space of time that I studied (two years).

In closing, let me extend to you my warmest wishes for your success. Very sincerely,

FREDERIC WATSON,
(Pianist for Proctor's for five years).

Laura Crawford.

MRS. LAURA CRAWFORD, assistant organist of the First Presbyterian Church, N. Y., and a pupil of William C. Carl, gave a recital at the Avalon Presbyterian Church, Pittsburg, Pa., on Tuesday, May 14, with the following program:

Allegro Appassionata (Fifth Sonata).....	Guilmant
Andante Cantabile (Fourth Symphony).....	Widor
Fugue in D major.....	J. S. Bach
Gavotte (in the ancient style).....	Neustadt
(Arranged by William C. Carl.)	

Toccata in A major.....	MacMaster
Intermezzo.....	Caltaerts
Variations on a Scotch Air (Annie Laurie).....	Buck
March-Héroïque de Jeanne d'Arc.....	Dubois
(The march portrays several incidents in the life of Joan of Arc.)	

The occasion was the opening of the new organ, recently donated to the church by Andrew Carnegie. Of Mrs. Crawford the Pittsburgh Leader of May 15 said:

"Mrs. Crawford is an experienced organist of exceptional brilliancy and unqualified genius. Her audience was large, appreciative and enthusiastic."

Successful Devine Pupils.

MRS. BELLE W. LIPPINCOTT, soprano, assisted M. G. Pratt, of the West End Music School, at his annual concert May 20 at Knabe Hall. Her selections were M. Tobani's "Hearts and Flowers" and Bell's "The Opal." Mrs. Belle W. Lippincott, who is winning her way to metropolitan distinction, is a pupil of Mme. Lena Doria Devine.

Another pupil of Madame Devine's, besides Miss Blanche Duffield, bids fair to become a distinguished singer, if present indications are significant. Miss Marie Louise Gehle has a voice of the pure contralto quality, with the remarkable compass that has already marked Madame Devine's pupils.

Mildenberg Summer Term.

ALBERT MILDENBERG, the composer, pianist and teacher, will remain in the metropolis this coming summer, inasmuch as there is much demand for instruction from a number of people unable to come here at any other period. These parties are from the South and West, and any others who desire his instruction will do well to let him know at once. His opera "The Wood Witch" is to be given by Mrs. Scoville's school, and not Mrs. Reed's, and the opera is not in manuscript, but has been printed. Owing to the demand for seats it will be given Wednesday evening as well.



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MAY, 1901.

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Wed., 22, Pittsburg, Pa.	Evening,	Carnegie Hall.
Thur., 23, Johnstown, Pa.	Matinee,	Johnstown Op. House.
Thur., 23, Altoona, Pa.	Evening,	11th Ave. Op. House.
Fri., 24, Harrisburg, Pa.	Matinee,	Grand Opera House.
Fri., 24, Lancaster, Pa.	Evening,	Fulton Opera House.

Saturday, May 25, to Sunday, June 9,

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Music in St. Louis.

St. Louis, Mo., May 18, 1901.

WHEN bock beer arrives and the summer gardens open it seems as if people should be so busy seeking new amusements, after the winter's round of piano solo, vocal solo, violin solo, ad libitum, that musicians would be ready to give up in despair trying to find an audience. But we are nothing if not musical in this burg, and we won't be downed. I don't mean to say that musical affairs are not amusements, but they do often partake of the nature of tragedies.

◎ ▲ ◎

Harry Fellows, the popular tenor, filled an engagement in Des Moines, Ia., the 16th, and sings at the Saengerfest in Moberly, Mo., on the 22d. Wm. Portens, "basso profundo is his name," also goes to Moberly, Mo., next week to appear at the fest.

◎ ▲ ◎

The Morning Etude gave a private recital Tuesday eve at Mrs. Broaddus' studio, at the Conservatorium.

◎ ▲ ◎

Strassberger's Conservatory pupils gave an interesting program last week, which was very much enjoyed. Those who took part were Misses Hanansky, Beardsley, Neibert, Seaman, Quiere, Conrad, Loffhagen, Jordan, Rascher, Dress, Goldbach, St. Leschen, Strassberger and Mme. Strassberger.

◎ ▲ ◎

Frank Weltner, pianist, who not long ago returned from his studies in Europe, gave a recital at the Odeon last week, assisted by Miss Marie Niblock, soprano, and Miss Eleanor Cassidy, accompanist. Mr. Weltner gave a splendid program, and has improved in style and finish and has also regained to a large degree his self-possession since I heard him make his debut in Berlin a year or so ago. At that time he played well, exceedingly so, but on account of its being Berlin, and surrounded on every side by ogres in the shape of critics, he was not in very good form on account of nervousness. He has come out wonderfully, and should be welcomed to St. Louis as a great gain to the pianistic world. But since when have the professionals ever really welcomed a brother artist to St. Louis. It's only by the hardest work a musician seems to be able to break into the inner circle, for the professionals seem to have as much use for "new talent" as the devil has for holy water. It may be all cities are the same, but as Dooley says, "I dunno."

Homer Moore, the omnipresent, gave to a few choice souls a few choice edibles and drinkables and a very

choice program the other evening at his studio. This program is to be given in Springfield, Mo., on the 20th, at the dedication of the new Y. M. C. A. Can you who know the Bard Homer think of him in connection with a Y. M. C. A.? I can't! But then he can sing, and that gloriously. Mr. Moore is going to inaugurate a series of "doings," at his studio next season, and as it is one of the prettiest of quite a number of pretty studios here, the musicians will be sure to welcome this innovation with a great deal of pleasure. I give the program which he sings on the 20th. Enough nicht wahr, but he is equal to it.

Prologue, I Pagliacci..... Leoncavallo
Across the Dee..... Coombs

Afar in the Wood..... Kjerulf

One More..... Somerset

Gondolier's Song..... Meyer-Helmund

I Love and the World Is Mine..... Strauss

Serenade..... Schumann

Ich Grolle Nicht..... Cantor

Du Bist Wie Eine Blume..... Lassen

Summer Evening..... Schumann

Two Grenadiers..... Chadwick

The Lament..... Gilchrist

Dainty Davie..... Foote

Irish Folksong..... Gilchrist

Blue-eyed Lassie..... Berlioz

Thou Sweet Twilight, Faust..... Boito

Ballad to the World, Mephistopheles..... Mercadante

Recitative and aria, Zaira..... Moszkowski

Man's Prayer, Bobadil..... Wagner

Sword Song, Walkure..... Wagner

Prize Song, Meistersinger..... Wagner

NELLIE ALLEN HESSENBRUCH.

Mme. De Vere-Sapiro.

HERE are more British press notices earned by this well-known soprano:

Interest centred in the first appearance in Bristol of Mme. De Vere-Sapiro, and it may at once be said that she fully realized the high expectations formed of her. She came to Bristol with a high reputation, and she will leave with an even higher one—at least in the eyes of local concertgoers. Mme. De Vere-Sapiro first sang the recitative and air, "O Luce," from Donizetti's "Linda di Chamounix," her brilliant rendering of which took the audience by storm.

She has a true soprano voice of surpassing purity and sweetness, and her method is so absolutely perfect that it is a rare pleasure to listen to her. Of course, she was encored, and she replied with a delightful rendering of Gounod's "Serenade." In the second part Mme. De Vere-Sapiro charmed the audience with an infinitely expressive rendering of Mascagni's "For All Eternity," and was associated with Mr. Hedmond in the duet from Mascagni's "L'Amico Fritz," which was a great artistic treat.—The Bristol Mercury, December 6, 1900.

Mme. De Vere-Sapiro, who was strange to a local audience, produced a highly favorable impression in her first effort, "O Luce," from Donizetti's once popular opera, "Linda di Chamounix." Her clear enunciation, attractive method and dramatic impulse so delighted the auditors that they recalled her to the platform, and she sang with refinement a serenade by Gounod. At a later stage Mascagni's "For All Eternity" was sung with fervor by her, and the fair vocalist being recalled sang again. A duet from Mascagni's

"L'Amico Fritz" was well sung by Mme. De Vere-Sapiro and E. C. Hedmond.—Western Daily Press, Bristol, December 6, 1900.

Mme. De Vere-Sapiro, who was welcomed with a torrent of applause that must have convinced her of the warm hearts of Bristolians, sang, to the accompaniment of her husband, the recitative, "Ah! Tardai Troppo," and the pendant air, "O Luce di Quest' Anima," from Donizetti's sparkling "Linda di Chamounix." The artist, with a clear, resonant voice and a method that indicated extensive culture, gave the famous excerpts with remarkable brilliance, freedom and facility, and the delighted assemblage, anxious to show their appreciation of her talents and their display, broke into applause when she had but partly fulfilled her task, and renewed it with intensity when it was completed. The demonstration was continued until Mme. De Vere-Sapiro showed her willingness to oblige again. Her encore piece was a serenade of Gounod, which was rendered tastefully. Mascagni's "For All Eternity" also whetted the palates of the audience, who once more prevailed upon the newcomer to oblige again, and she did so with a dainty effusion called "Spring," from the pen of her consort.—Bristol Times and Mirror, December 6, 1900.

Grace Preston Will Be a June Bride.

MISS GRACE PRESTON, the contralto singer, will be married on June 5 to Dr. James Henry Naylor, of Hartford, Conn. The nuptials will be celebrated at the little church at Rocky Hill, Conn., near the home of Miss Preston's mother. After their tour the future home of the bride and bridegroom will be at Hartford, where the physician has a large practice.

Miss Preston will continue her work as concert and oratorio singer, and for next season a number of important engagements have been booked for her by various managers. During the past season Miss Preston was heard in New York at several concerts, and in Brooklyn she sang with the Oratorio Society, at Christmastide, when "The Messiah" was presented.

THE MUSICAL COURIER unites with the many friends of Miss Preston and Dr. Naylor in extending congratulations and sincere wishes for a prosperous and happy wedded life.

THE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin, W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."

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